ಕರ್ನಾಟಕ ರಾಜ್ಯ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ
ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು -560 006.

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M. A. (FINAL)

SANSKRIT
ENGLISH MEDIUM

ALAṄKĀRA
Kāvyaprakāśa – 3

तमसो मा ज्योतिर्गमय
ಉನ್ನತ ಶಿಕ್ಷಣ ಎಲ್ಲರಿಗೂ ಎಲ್ಲೆಡೆ
HIGHER EDUCATION TO EVERYONE EVERYWHERE

COURSE - 10 **BLOCK - 31**

ವಿಶ್ವಮಾನವ ಸಂದೇಶ

ಪ್ರತಿಯೊಂದು ಮಗುವು ಹುಟ್ಟುತ್ತಲೇ - ವಿಶ್ವಮಾನವ. ಬೆಳೆಯುತ್ತಾ ನಾವು ಅದನ್ನು 'ಅಲ್ಪ ಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುತ್ತೇವೆ. ಮತ್ತೆ ಅದನ್ನು 'ವಿಶ್ವಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುವುದೇ ವಿದ್ಯೆಯ ಕರ್ತವ್ಯವಾಗಬೇಕು.

ಮನುಜ ಮತ, ವಿಶ್ವಪಥ, ಸರ್ವೋದಯ, ಸಮನ್ವಯ, ಪೂರ್ಣದೃಷ್ಟಿ ಈ ಪಂಚಮಂತ್ರ ಇನ್ನು ಮುಂದಿನ ದೃಷ್ಟಿಯಾಗಬೇಕಾಗಿದೆ. ಅಂದರೆ, ನಮಗೆ ಇನ್ನು ಬೇಕಾದುದು ಆ ಮತ ಈ ಮತ ಅಲ್ಲ; ಮನುಜ ಮತ. ಆ ಪಥ ಈ ಪಥ ಅಲ್ಲ; ವಿಶ್ವ ಪಥ. ಆ ಒಬ್ಬರ ಉದಯ ಮಾತ್ರವಲ್ಲ; ಸರ್ವರ ಸರ್ವಸ್ತರದ ಉದಯ. ಪರಸ್ಪರ ವಿಮುಖವಾಗಿ ಸಿಡಿದು ಹೋಗುವುದಲ್ಲ; ಸಮನ್ವಯಗೊಳ್ಳುವುದು. ಸಂಕುಚಿತ ಮತದ ಆಂಶಿಕ ದೃಷ್ಟಿ ಅಲ್ಲ, ಭೌತಿಕ ಪಾರಮಾರ್ಥಿಕ ಎಂಬ ಭಿನ್ನದೃಷ್ಟಿ ಅಲ್ಲ; ಎಲ್ಲವನ್ನು ಭಗವದ್ ದೃಷ್ಟಿಯಿಂದ ಕಾಣುವ ಪೂರ್ಣದೃಷ್ಟಿ.

ಕುವೆಂಪು

Gospel of Universal Man

Every child, at birth, is the universal man. But, as it grows, we turn it into "a petty man". It should be the function of education to turn it again into the enlightened " universal man".

The religion of humanity, the universal path, the welfare of all, reconciliation, the integral vision- these five mantras should become view of the future. In other words, what we want henceforth is not this religion or that religion, but the religion of humanity; not this path or that path, but the universal path; not the well-being of this individual or that individual, but the welfare of all; not turning away and breaking off from one another, but reconciling and uniting in concord and harmony; and, above all, not the partial view of a narrow creed, not the dual outlook of the material and spiritual, but the integral vision of seeing all things with the eye of the divine.

Kuvempu

ಉನ್ನತ ಶಿಕ್ಷಣಕ್ಕಾಗಿ ಇರುವ ಅವಕಾಶಗಳನ್ನು ಹೆಚ್ಚಿಸುವುದಕ್ಕೆ ಮತ್ತು ಶಿಕ್ಷಣವನ್ನು ಪ್ರಜಾತಾಂತ್ರೀಕರಿಸುವುದಕ್ಕೆ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ ವ್ಯವಸ್ಥೆಯನ್ನು ಆರಂಭಿಸಲಾಗಿದೆ.

ರಾಷ್ಟ್ರೀಯ ಶಿಕ್ಷಣ ನೀತಿ 1986

The Open University system has been initiated in order to augment opportunities for higher education and as an instrument of democratising education.

National Educational Policy 1986

ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯವು ದೂರ ಶಿಕ್ಷಣ ಪದ್ಧತಿಯಲ್ಲಿ ಬಹುಮಾಧ್ಯಮಗಳನ್ನು ಉಪಯೋಗಿಸುತ್ತದೆ. .... ಇದು ವಿದ್ಯಾಕಾಂಕ್ಷಿಗಳನ್ನು ಜ್ಞಾನ ಸಂಪಾದನೆಗಾಗಿ ಕಲಿಕಾ ಕೇಂದ್ರಕ್ಕೆ ಕೊಂಡೊಯ್ಯುವ ಬದಲು, ಜ್ಞಾನ ಸಂಪತ್ತನ್ನು ವಿದ್ಯೆ ಕಲಿಯುವವರ ಬಳಿ ಕೊಂಡೊಯ್ಯುವ ವಾಹಕವಾಗಿದೆ.

ಡಾ॥ ಕುಳಂದೈಸ್ವಾಮಿ

The Open University system makes use of Multimedia in distance education. ...... It is a vehicle which transports knowledge to the place of learners rather than transport people to the place of learning.

Dr. Kulandai Swamy

KSOU

MA – SANSKRIT
ALAṄKĀRA
Kāvyaprakāśa – 3

BLOCK
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प्रस्तावना

प्रियाः संस्कृतविद्यार्थिनः

अस्मदीयकर्णाटकराज्यमुक्तविश्वविद्यानिलयस्य स्नातकोत्तरशिक्षणविभागे अन्तिमवर्षस्य संस्कृतकक्ष्यां प्रवेष्टृभ्यः भवद्भ्यः सर्वेभ्यः हार्दं सुस्वागतं व्याहरामि।

जगतीतलस्य प्राचीनतमभाषासु अग्रिमपङ्क्तौ विराजमाना संस्कृतभाषा अद्वितीयत्वेन वर्तते। वैदिकसंस्कृतं लौकिकसंस्कृतमिति संस्कृतं द्विधा विभक्तमस्ति। क्रिस्तपूर्वकाले वेदेषु दृश्यमानेयं भाषा क्रिस्तपूर्वपञ्चमशतके काव्यस्वरूपमलभत इति विदग्धाः विद्वांसः वदन्ति। उत्तरोत्तरकाले संस्कृतभाषासौ उन्नतशिक्षण-शासन-लेखन-काव्यादिषु सततं समुपयुज्यमाना सती सर्वत्र व्यासासीत्। विश्वस्य प्राचीनतमभाषासु संस्कृतभाषैव प्रप्रथमा इति भाषाविदः विमर्शकाश्च कथयन्ति। प्रायः लोके पञ्चसहस्र-वर्षाधिकम् इतिहासं लब्धवती संस्कृतादन्या भाषा एकापि नास्ति।

चत्वारो वेदाः विविधानि शास्त्राणि रामायण-महाभारतनामकादीतिहासाः अष्टादशपुराणानि-उपपुराणानि षड्दर्शनानि अनेकानि काव्यानि शास्त्र-व्याख्यानानि प्रशस्तयः शासनानि चाटुपद्यानि सुभाषितानीत्येवं रीत्या विविधप्रकारेषु निबद्धाः कृतयः संस्कृतवाङ्मये भूरि विलसन्ति। एतेषां परिचयः पाठ्यक्रमानुरोधेन यथावकाशं कारयिष्यते। संस्कृते विशेषाध्ययनार्थं गहनतमसंशोधनार्थं च युष्माकं सज्जीकरणमेव स्नातकोत्तरशिक्षणस्य मुख्यः उद्देशः।

आसु अन्तिमवर्षस्य कक्ष्यासु यूयं वेदसूक्तानि उपनिषदं-भगवद्गीतां वैदिकसाहित्यचरित्रं कौटलीयम्-अर्थशास्त्रम् याज्ञवल्क्यस्मृतिं वाल्मीकिरामायणे सुन्दरकाण्डस्य कांश्चन सर्गान् प्रबन्धलेखनानि वैयाकरणसिद्धान्तकौमुद्यां समासप्रकरणं भाषाशास्त्रम् आनन्दवर्धनस्य ध्वन्यालोकं मम्मटस्य काव्यप्रकाशं प्राचीनार्वाचीनालङ्कारिकाणां परिचयं भारतीय-पाश्चात्यसाहित्यविमर्शयोः तुलनात्मकमध्ययनं च करिष्यथ ।

युष्माकं स्वाध्यायसुलभाय स्वयंबोधनपद्धत्या (SIM) उपर्युक्तविषयेषु पाठाः विशिष्टरूपेण विद्वद्भिः आरचितास्सन्ति । अनेके विद्वांसः एतान् पाठान् महता परिश्रमेण सज्जीकृतवन्तः तेषां साहाय्यं सकार्तज्ञं संस्मरामि ।

यूयं सर्वे एतान् सम्यगधीत्य एतेषु विषयेषु विशिष्टं ज्ञानं सम्पादयत इत्याशासे । "श्रद्धयाग्निः ज्ञानं समिध्यते" इति वेदवाण्यनुसारात् युष्माभिः श्रद्धाकृतमध्ययनं फलप्रदं यशःप्रदं च भूयादिति मदीयः आशयः । शुभं भवतु ।

जीयात् गीर्वाणभारती

डा.एन्. राधाकृष्ण भट्
संस्कृतविभागाध्यक्षः
कर्णाटकराज्य-मुक्तविश्वविद्यानिलयः
मानसगङ्गोत्री, मैसूरु

Course - X

Block - 31

Unit - 09

NUMBER OF RASAS : TYPES OF ŚṚṄGĀRA

Structure :

9.1 Introduction

9.2 Sanskrit Text

9.3 English Translation

9.3.1 Explanation of Examples

9.4 Number of Rasas

9.5 Sambhoga and Vipralambha

9.5. Virahotkaṇṭhitā

9.6 Grammar

9.7 Glossary

9.8 Self-check Questions

UNIT - 09

Number of Rasas : Types of Śṛṅgāra

9.1 Introduction

Dear Students,

You have studied Bharata's *rasasūtra* and its various explanations in the previous unit. Please don't think that only those explanations are plausible. There are others too. Jagannātha Paṇḍitarāja gives some other explanations in his *Rasagaṅgādhara*. Rasānubhāva involves complicated questions of psychology. It is a fact of life that many people enjoy reading or listening to poetry. Almost all people enjoy watching dramas or movies. That there is a delight in this experience cannot be doubted. How to explain it convincingly is the problem. In the west also, attempts have been made in this direction. Aristotle has his theory of Katharsis (or purgation). He has dealt with this problem assuming tragedy is the best form of drama. In India too, Rasānubhava was described by Bharata keeping drama in view.

"प्रायो नाट्यं प्रति प्रोक्ता भरताद्यै रसस्थितिः"

Later, it was extended to poetry.In the present unit, you are going to study mainly about the first and the foremost Rasa, namely, Śṛṅgāra. Mammaṭa mentions eight Rasas and goes on to explain the first Rasa with examples. A question may be asked.

Mammaṭa stated in the beginning of Kāvyaprakāśa that there are nine Rasas.

'नवरसरूचिरां निर्मितिम् '

Why is he mentioning only eight Rasas here?

The answer is that Bharata also has enumerated and enunciated only eight Rasas first. Probably he meant only eight Rasas were possible or suitable to be delineated on the stage. Kālidāsa also knew only eighit Rasas. In his play named *Vikramorvaśīyam*, he explicitly says -

मुनिना भरतेन यः प्रयोगो
भवतीष्वष्टरसाश्रयो निविष्टः ।
ललिताभिनयं तमद्य भर्ता
मरुतां द्रष्टुमनाः सलोकपालः ।।

In the Nāṭyaśāstra we have now, a section on the ninth Rasa seems to have been added. Following this, Mammaṭa also first gives a list of eight Rasas, explains them with examples and then adds a section on the ninth Rasa called *Śānta* later. You will read about it in the eleventh unit.

Another question may be asked. Why is Śṛṅgāra given the place of pride among the Rasas? What are the reasons for its primacy ?

Śṛṅgāra or love occupies the highest place among all moods (or emotions or Rasas).It is inherent in all beings. That is why the majority of Kāvyas and Nāṭakās have it as the main Rasa. It is the Rasa that is pleasing to all human beings. Ānandavardhana says -

"शृङ्गार एव मधुरः परः प्रह्लादनो रसः"

Bhojarāja affirmatively states that Śṛṅgāra is the only Rasa.

"श्रृङ्गारमेव रसनाद् रसमामनामः"

That is why he has named his magnum opus as शृङ्गारप्रकाशः. According to him, all other Rasas are just shades or shadows of Śṛṅgāra. Mammaṭa, following tradition, gives the two kinds of Śṛṅgāra, namely, sambhoga and Vipralambha. He then subdivides the second kind into five and gives examples for each.

Now let us read the text.

9.2 Sanskrit Text

तद्विशेषान् आह-

शृङ्गारहास्यकरुणरौद्रवीरभयानकाः।

बीभत्सादुभुतसंज्ञौ चेत्यष्टौ नाट्ये रसाः स्मृताः ॥१९॥

तत्र शृङ्गारस्य द्वौ भैदौ। सम्भोगो विप्रलम्भश्च।

तत्राद्यः परस्परावलोकनालिङ्गनाधरपानपरिचुम्बनाद्यनन्तत्वात् अपरिच्छेद्यः एक एव गण्यते।

यथा -

शून्यं वासगृहं विलोक्य शयनादुत्थाय किञ्चिच्छनैः
निद्राव्याजमुपागतस्य सुचिरं निर्वर्ण्य पत्युर्मुखम्।
विस्रब्धं परिचुम्ब्य जातपुलकाम् आलोक्य गण्डस्थलीं
लज्जानम्रमुखी प्रियेण हसता बाला चिरं चुम्बिता॥

तथा -

त्वं मुग्धाक्षि विनैव कञ्चुलिकया धत्से मनोहारिणीं
लक्ष्मीमित्यभिधायिनि प्रियतमे तद्वीटिकासंस्पृशि।
शय्योपान्तनिविष्टसस्मितसखीनेत्रोत्सवानन्दितो
निर्यातः शनकैरलीकवचनोपन्यासमालीजनः॥

अपरस्तु अभिलाष-विरह-ईर्ष्या-प्रवास-शापहेतुकः इति पञ्चविधः। क्रमेणोदाहरणम् -

प्रेमार्द्राः प्रणयस्पृशः परिचयादुद्गाढरागोदयाः
तास्ता मुग्धदृशो निसर्गमधुराश्चेष्टा भवेयुर्मयि।
यास्वन्तःकरणस्य बाह्यकरणव्यापाररोधी क्षणाद्

आशंसापरिकल्पितास्वपि भवत्यानन्दसान्द्रो लयः॥

अन्यत्र व्रजतीति का खलु कथा, नाप्यस्य तादृक् सुहृद्
यो मां नेच्छति, नागतश्च हहहा कोऽयं विधेः प्रक्रमः।
इत्यल्पेतरकल्पनाकवलितस्वान्ता निशान्तान्तरे
बाला वृत्तविर्तनव्यतिकरा नाप्नोति निद्रां निशि।

एषा विरहोत्कण्ठिता।

सा पत्युः प्रथमापराधसमये सख्योपदेशं विना
नो जानाति सविभ्रमाङ्गवलनावक्रोक्तिसंसूचनम्।
स्वच्छैरच्छकपोलमूलगलितैः पर्यस्तनेत्रोत्पला
बाला केवलमेव रोदिति लुठल्लोलालकैरश्रुभिः॥

प्रस्थानं वलयैः कृतं, प्रियसखैरस्रैरजस्रं गतं,
धृत्या ना क्षणमासितं, व्यवसितं चित्तेन गन्तुं पुरः।
यातुं निश्चितचेतसि प्रियतमे सर्वे समं प्रस्थिताः
गन्तव्ये सति जीवित प्रियसुहृत्सार्थः किमु त्यज्यते॥

त्वामालिख्य प्रणयकुपितां धातुरागैः शिलायाम्
आत्मानं ते चरणपतितं यावदिच्छामि कर्तुम्।
अस्रैस्तावन्मुहुरुपचितैर्दृष्टिरालुप्यते मे
क्रूरस्तस्मिन्नपि न सहते सङ्गमं नौ कृतान्तः॥

9.3 English Translation

(Mammaṭa) now mentions the various Rasas - Śṛṅgāra (erotic), Hāsya (comic), Karuṇa (pathetic), Raudra (furious), Vīra (heroic), Bhayānaka (frightful), Bībhatsa (disgustful), and Adbhuta (marvellous) are the eight Rasas known in Nāṭya (drama).

The Śṛṅgārarasa has two kinds, namely, sambhoga (love in union) and Vipralambha (love in separation). Of these two, the first (sambhogaŚṛṅgāra) is counted as one only, because it cannot be enumerated properly due to its varieties being endless like - looking at each other, embrace, drinking of lips, kissing etc.

Example :

"She saw the residence totally empty
(of all people except the two lovers),
rose gently from the couch,
gazed at the face of her beloved husband
intently for a long time.
He was feigning sleepiness.
She kissed him fearlessly,
but saw there was rising of hair
on his cheeks, and bent her face being shy.
Her beloved laughed and kissed her
for a long time".

Another example :

'O damsel with lovely eyes,
you possess attractive charm
without your blouse'
said the lover touching the knot
of her blouse.
Her friends became rapturous
when they saw her smile and became delighted
while she sat on the couch.
They all left offering various pretexts".

The other (namely, the Vipralambhaśṛṅgāra) is of five kinds based on the fact that it is due to abhilāṣa (desire for union), viraha (separation), īrṣyā (jealousy), pravāsa (travel of the husband to a distant place) and śāpa (curse). Examples are given in order.

1. **(Abhilāṣavipralambha)**

May the gestures of that girl with lovely eyes
be directed towards me,
those that are drenched in love,
those that touch me with affection,
those that have ripened love due to acquaintance,
and those that are naturally sweet.
Even when I merely create them with hope
there is an immersion of mine

densely filled with absolute bliss
which stops the functions
of all external senses
in a moment".

2. (Virahavipralambha)

"Ther is no possibility
that he might have gone elsewhere.
He has no other friend
who hates me.
Still he has not come.
Oh! what is my fate up to ?"
Such deep thoughts have engulfed her mind
and so she continuously rolls in the bed
inside her residence,
and does not get any sleep at night"

This woman is anxious in separation.

3. (Īrṣyāvipralambha)

Her husband has commited an offence
for the first time,
She does not know to make any graceful movement,
nor she knows to show her displeasure
with crooked speech,
since she had not been instructed by her friend.
She only weeps

shedding tears which mix with her curly hair
her eyes being covered
with clear tears that roll
on her lovely cheeks".

4. **(Pravāsavipralambha)**

"The bracelets are gone,
tears, your dear friends, have quickly departed,
fortitude didn't stay for a moment,
the mind has decided to leave before,
when my beloved firmly resolved to go
all the above went along with him.
O my life, why are you forsaking
the team of your dear friends,
when it is proper for you too to go!"

5. **(Śāpahetukavipralambha)**

"I wrote a picture of you,
on stone with mineral pigments,
painting you in a mood of anger of love
and wanted to fall at your feet;
Alas! Before that, my sight is stolen
by the gushing tears !
Cruel fate does not tolerate
our union even in it".

9.3.1 Explanation of Examples

a. Sūnyam vāsagṛham etc.,

This is an example of SambhogaŚṛṅgāra, or love in union. Here the husband and wife are together in their residence. There is no disturbance by others, because the house is empty except for them.

The wife sees this. Her husband is really not asleep, but only pretends as if he is in deep sleep. Now the wife wants to take this opportunity to kiss her husband and does so freely. The cheek of the husband instantly has pulaka, revealing that he is actually awake. The wife is overcome with shyness. The husband laughs and kisses her.

Here, we have to recognise the Vibhāvas, Anubhāvas and Vyabhicāribhāvas of Śṛṅgāra rasa.

1. Husband and wife are mutually ālambanavibhāva.
2. The privacy in the empty house is the uddīpanavibhāva.
3. Glances, kissing, bending the face down etc., are the anubhāvas.
4. Shyness of the woman, joy of the husband etc., are the Vyabhicāribhāvas.

Since all these are brought together (Saṃyōga), the

Śṛṅgāra is experienced by the readers (or spectators as the case may be).

b. tvam mugdhākṣi etc.,

This is also an example of Sambhogaśṛṅgāra. The couple are together when the husband praises the beauty of his wife and touches the knot of her upper garment, she is in rapture. Her companions observe this and leave quickly offering lame excuses.

The lovers are the ālambaṇavibhāva mutually. Beauty of her eyes is the uddīpana. The uttering of words, touching of the knot of the blouse etc., are the anubhāvas. The anxiety and later the delight of the woman are vyabhicāriḅhāvas. The Rati (sthāyibhāva) manifests as Ṣṛṅgāra.

c. prēmārdrāḥ etc.,

This stanza is from the famous drama *Mālatīmādhava* of Bhavabhūti. Here, Mādhava has the *abhilāṣa* (intense desire) for Mālatī's love. Mālatī is the ālambanavibhāva. Remembrance of her dalliance is the uddīpanavibhāva. Aspiration, hope etc., are anubhāvas. Anxiety etc., are vyabhicārins.

d. Anyatra vrajatīti etc.,

The hero has not come home. The heroine is longing and pining. Hero (or the beloved man) is the ālambanavibhāva. Lonely house is the uddīpanavibhāva. Sleeplessness, rolling on the bed etc., are the anubhāvas. Vacillation of mind, anxiety etc., are the Vyabhicārins.

e. Sā patyuḥ etc.,

This is an example of Īrṣyāvipralambha. It is taken from the famous Amaruśataka. Here, the lovers are not separated by distance. They are separated only due to misunderstanding or hard feelings. What is Īrṣyā ? प्रिये सपत्नीरक्ते कोप ईर्ष्या according to some scholars. It is the jealousy of women when their husband shows more love to another wife. Others say that any kind of jealousy is Īrṣyā.

Pati is the ālambanavibhāva. Husband's wrong or negligent behaviour is the uddīpanavibhāva. Weeping, shedding tears etc., are the anubhāvas. Envy, jealousy etc., are the vyabhicāribhāvas.

f. prasthānaṃ valayaiḥ etc.,

This is an example of Pravāsavipralambha. The stanza is taken from the Amaruśataka. It is addressed by a woman to her own life (Jīvita) when her husband is ready to go on a long tour to a distant land. "अनुरक्तयोरपि कार्यान्तरवशात् विभिन्नदेशस्थितिः प्रवासः"

Here husband who is going to a distant land due to inevitable, work or duty is the ālambanavibhāva. His preparation for the travel is the ūddīpanavibhāva. Thinness of the woman's body (which is inferred from प्रस्थानं वलयैः कृतं) is the anubhāva. Worry is the Vyabhicāribhāva.

g. tvām ālikhya etc.,

This is taken from Kālidāsa's Meghadūta. Yakṣa has been cursed by Kubera to be away from the Yakṣī for a whole year. So this is an example of Śāpahetukavipralambha.

Here, Yakṣī (yakṣa's wife) is the ālambanavibhāva. Her anger, which is purely imagined, is the uddīpana. Other uddīpanas are the secluded hilly regions, clouds etc., Falling at her feet, painting her picture etc.; are the anubhāvas. Envy on the fate is the Vyabhicāribhāva.

Thus, in the examples which you may find in the dramas or Kāvyas you read, you should understand the Ālambanavibhāva etc., according to the context. If you refer to the commentaries on the Kāvyaprakāśa you get more details.

9.4 Number of Rasas

How many Rasas are there ?

This is a difficult question. Thinkers have different opinions. As already observed, Bharata defines eight Rasas and then one more Rasa is added in the Nāṭyaśāstra. Mammaṭa says *navarasarucirām,* but he also defines eight Rasas first and then adds the ninth. Bhojarāja is of the opinion that śṛṅgāra is the only Rasa. Bhavabhūti appears to subscribe to the view that only Karuṇa is the Rasa. He says in his Uttararāmacarita -

> एको रसः करुण एव निमित्तभेदात्
> भिन्नः पृथक् पृथगिवाश्रयते विवर्तान्।
> आवर्तबुद्बुदतरङ्गमयैर्विकारै-
> रम्भो यथा सलिलमेव हि तत्समस्तम्॥

Rūpagōsvāmi, the author of *Ujvalanīlamaṇi,* opines that Bhakti is the best and the highest Rasa. The same idea is expressed in *Bhaktirasamṛtasindhu.* Madhusūdana Sarasvati also gives the same opinion in his *Bhaktirasāyanam.* According to the Bhakti school, all other Rasas merge in Bhakti, or they are mere aspects of Bhakti.

Some scholars add Bhakti to the list and say there are ten Rasas in all. Some others add *Vātsalya* and make the number eleven. Sneha or sakhya has been added to the list by others.

(Recently, Dr. R. Ganesh has argued that "Dhīra" is an independent Rasa. He has written Kārikās to substantiate his views). Thus, it is not possible to come to a conclusion on this point. We can only state that a particular author accepts so many Rasas. According to the traditional view, Bharata is the authority and so only eight or nine Rasas have to be accepted. All others, including Bhakti are merely Bhāvas.

Whether *bībhatsa*, which produces disgust, should be accepted as Rasa is a moot point.Rasa is defined as transcendental bliss (निरतिशय सुखात्मक). Is it possible that bībhatsa, which has jugapsā (loathing) as its sthayibhāva, becomes bliss? You have to think on these topics seriously. Aristotle gives pathos and fear the highest place because tragedy is the best form of drama according to him.

9.5 Sambhoga and vipralambha

These are the two varieties of Śṛṅgāra. But what is Śṛṅgāra ? It is the love between a man and a woman. Any other love (mother's love for her child, brother's love for brother, a friend's love for a friend etc.,) is not Śṛṅgāra.

रतिस्थायिभावकः कान्तालम्बनकः शृङ्गारः।

Bharata says -

ऋतुमाल्यालङ्कारैः प्रियजनगान्धर्वकाव्यसेवाभिः।
उपवनगमनविहारैः शृङ्गाररसः समुद्भवति॥

Season, garlands, decorations, meeting with dear people, enjoying arts and poetry, going to gardens - all these bring about Śṛṅgāra. These may be understood as Uddīpanavibhāvas. Then, what is sambhoga śṛṅgāra ?

It is defined as -

अनुकूलौ निषेवेते यत्रान्योन्यं विलासिनौ।
दर्शनस्पर्शनादीनि स सम्भोग उदाहृतः।।

The two lovers should be mutually favourable. They should enjoy seeing or touching each other. That is Sambhogaśṛṅgāra. It is also called saṃyōgaśṛṅgāra. Togetherness is the crucial aspect of this variety of Śṛṅgāra.

But when love is very intense, and does not reach consummation due to various reasons, it is Vipralambha. It is defined as -

भावो यदा रतिर्नाम प्रकर्षमधिगच्छति।
नाधिगच्छति चाभीष्टं विप्रलम्भस्तदोच्यते।।

The word *vipralambha* literally means 'deception'. A person feels deceived or cheated when he / she does not get the happiness or union. The word is explained as -

सम्भोगसुखास्वादलोभेन विशेषेण

प्रलभ्यते आत्मा यत्र स विप्रलम्भः।

It is called abhilāṣavipralambha, if the lovers have not yet had the opportunity of union.

अभिलाषः पूर्वरागमात्रम्। अप्राप्तसमागमयोरन्योन्यप्राप्तीच्छा।

Virahavipralambha may occur on account of either party being uninterested or due to some obstacle imposed by fate or owing to shyness in the presence of elders.

विरहस्तु एकदेशस्थितयोरपि एकतरस्याननुरागात् अनुरागे सत्यपि वा दैवप्रतिबन्धात् गुरुलज्जादिवशाच्च असंयोगः।

Īrṣyā is any cause that brings jealousy. Pravāsa and Śāpa have already been explained. Thus vipralambha is divided into five types.

9.5.1 Virahōtkaṇṭhitā

Under the stanza anyatra Vrajatīti etc., Mammaṭa says एषा विरहोत्काण्ठिता। This is one type of Nāyikā. She is defined as -

आगन्तुं कृतचित्तोऽपि दैवान्नायाति यत्प्रियः।
तदागमनदुःखार्ता विरहोत्कण्ठिता मता।।

Her beloved wants to come to her; but due to fate or due to circumstances beyond his control, he cannot come. She is very much sorrowful on account of this fact and called विरहोत्कण्ठिता।

9.6 Grammar

विलोक्य। वि + लोक् + ल्यप्। लोकृ दर्शने । "समासेऽनञ् पूर्वे क्त्वो ल्यप्"

उत्थाय। उत् + स्था + ल्यप्। ष्ठा गतिनिवृत्तौ।

"उदः स्थास्तम्भोः पूर्वस्य" इति सूत्रेण सकारस्य तकारादेशः।

निर्वर्ण्य। निर् + वर्ण् + ल्यप् ।

परिचुम्ब्य। परि + चुम्ब् + ल्यप् ।

चुबि वक्त्रसंयोगे।

आलोक्य। आ + लोक् + ल्यप्।

लज्जानम्रमुखी। लज्जया नम्रं लज्जानभ्रम्। लज्जानम्रं मुखं यस्यः सा।

मुग्धाक्षि। मुग्धे अक्षिणी यस्याः सा मुग्धाक्षी ।

"बहुव्रीहौ सक्थ्यक्ष्णोः स्वाङ्गात् षच्" इति सूत्रेण षच्।

"षिद्गौरादिभ्यश्च" इति सूत्रेण ङीष्।

सम्बुद्धौ "मुग्धाक्षि" इति रूपम्।

कञ्चुलिकया विना ।

"पृथग्विनानानाभिस्तृतीयान्यतरस्याम्" इति विनायोगे तृतीया।

शनकैः / शनैः इति अव्ययम्।

"अव्ययसर्वनाम्नाम् अकच् प्राक् टेः" इति सूत्रेण अकच्प्रत्यये शनकैः इति रूपम्।

अलीकवचनोपन्यासम् / इदं क्रियाविशेषणम्।

अलीकवचनानाम् उपन्यासो यस्मिन् कर्मणि, तद् यथा स्यात् तथा।

पञ्चविधः / पञ्च विधाः यस्य सः।

"गोस्त्रियोरुपसर्जनस्य" इति सूत्रेण आकारस्य ह्रस्वः ।

प्रेमार्द्राः / प्रेम्णा आर्द्राः प्रेमाद्राः।

प्रणयस्पृशः । प्रणयं स्पृशन्तीति प्रणयस्पृशः।

निसर्गमधुराः । निसर्गेण मधुराः निसर्गमधुराः।

पर्यस्तनेत्रोत्पला = परितः अस्ते पर्यस्ते।
नेत्रे उत्पले इव नेत्रोत्पले।
पर्यस्ते नेत्रोत्पले यया सा पर्यस्तनेत्रोत्पला।

9.7 Glossary

विस्रब्धम्	Freely ; without any inhibition
गण्डस्थली	cheek

कञ्चुलिका	-	blouse
वीटिका	-	knot of a robe
शनकैः	-	slowly; without any noise
आली	-	companion; female friend
आशंसा	-	hope
सान्द्र	-	dense
कवलित	-	consumed
स्वान्तम्	-	mind
निशान्तम्	-	house, residence
निशान्तान्तरे	-	inside the house
विवर्तनम्	-	rolling
व्यतिकरः	-	relation
वलयः	-	bangle; bracelet
अस्रम्	-	tear
धातुः	-	mineral
धातुरागैः	-	with mineral colours
कृतान्तः	-	fate ; Yama

9.8 Self-check questions

1. How many types of Śṛṅgāra are there ?

2. How many types of Vipralambha are there ?

3. What is meant by Virahotkaṇṭhitā ?

4. How do you differentiate between pravāsa and śāpa with reference to vipralambha?

5. Why is Śṛṅgāra treated first among Rasas?

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Course - X

Block - 31

Unit - 10

ILLUSTRATION OF RASAS

Structure :

10.1 Introduction

10.2 Sanskrit Text

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- 10.4.1 Hāsya
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- 10.4.4 Vīra
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- 10.4.6 Bībhatsa
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10.5 Grammar

10.6 Glossary

10.7 Self-check questions

UNIT - 10

Illustration of Rasas

10.1 Introduction

Dear Student,

Out of the nine Rasas, you have studied one, viz., Śṛṅgāra in the previous unit. You will study seven of the remaining Rasas in the present unit. Mammaṭa has not done justice to these seven Rasas. He has not defined them. He has neither explained the specific vibhāvas, anubhāvas or vyabhaicāribhāvas of these Rasas, nor has he given their mutual relations. He has not taken pains to explain how Vīra differs from Raudra. He has also not dealt with the problem of how Karuṇa or Bhayānaka or Bībhatsa qualify to be Rasas. He has done away with each Rasa by just giving one example each.

In Bharata's Nāṭyaśāstra, we find more details. Abhinavagupta goes deeper into the subject in his Abhinavabhāratī. What is required is a psychological study of the Rasa concept as a whole. If all these Rasas have equal status, why poets or dramatists have not written plays making them the main Rasa ? A corollary of convention is that either Śṛṅgāra or Vīra should be the main Rasa of Nāṭaka.

"वीरशृङ्गारयोरेकः प्रधानं यत्र वर्ण्यते"

There are ten types of drama (rūpaka) in Sanskrit. They are :

नाटकं स-प्रकरणं भाणः प्रहसनं डिमः।
व्यायोगसमवकारौ वीथ्यङ्केहामृगा दश।।

Nāṭaka, Prakaraṇa, Bhāṇa, Prahasana, Ḍima, Vyāyoga, Samavakāra, Vīthī, Aṅka and Īhāmṛga. In most of these, Śṛṅgāra or Vīra dominates. But other Rasas have limited scope. Bhavabhūti broke the rule and made Karuṇa predominant in the Uttararāmacarita. We have no Kāvya or Rūpaka (drama) wherein either Raudra or Bhayānaka or Bhībhatsa is the main Rasa. Then, how can we say that all these Rasas are equal?

Since Mammaṭa does not take up these questions for consideration, we have to depend on other works to get the answers. Otherwise, our knowledge of Rasas will remain incomplete. Let us first read the examples given by Mammaṭa and then try to discuss these points briefly.

10.2 Sanskrit Text

हास्यादीनां क्रमेणोदाहरणम्।

आकुञ्जय पाणिमशुचिं मम मूर्ध्नि वेश्या

मन्त्राम्भसां प्रतिपदं पृषतैः पवित्रे।
तारस्वनं प्रथितथूत्कमदात् प्रहारं
हा हा हतोऽहमिति रोदिति विष्णुशर्मा।।

हा मातस्त्वरितासि कुत्र किमिदं हा देवताः क्वाशिषः
धिक् प्राणान् पतितोऽशनिर्हुतवहस्तेऽङ्गेषु दग्धे दृशौ।
इत्थं घर्घरमध्यरुद्धकरुणाः पौराङ्गनानां गिर-
श्चित्रस्थानापि रोदयन्ति शतधा कुर्वन्ति भित्तीरपि॥

कृतमनुमतं दृष्टं वा यैरिदं गुरुपातकं
मनुजपशुभिर्निर्मर्यादैर्भवद्भिरुदायुधैः।
नरकरिपुणा सार्धं तेषां सभीमकिरीटिनाम्
अयमहमसृङ्मेदोमांसैः करोमि दिशां बलिम्॥

क्षुद्राः संत्रासमेते विजहत हरयः क्षुण्णशक्रेभकुम्भा
युष्मद्देहेषु लज्जां दधति परममी सायका निष्पतन्तः।
सौमित्रे तिष्ठ पात्रं त्वमसि नहि रुषां नन्वहं मेघनादः
किञ्चिद् भ्रूभङ्गलीलानियमितजलधिं राममन्वेषयामि॥
ग्रीवाभङ्गाभिरामं मुहुरनुपतति स्यन्दने बद्धदृष्टिः
पश्चार्धेन प्रविष्टः शरपतनभयाद् भूयसा पूर्वकायम् ।
दर्भैरर्धावलीढैः श्रमविवृतमुखभ्रंशिभिः कीर्णवर्त्मा
पश्योदग्रप्लुतत्वाद् वियति बहुतरं स्तोकमुर्व्यां प्रयाति॥

उत्कृत्योत्कृत्य कृत्तिं प्रथममथ पृथूत्सेधभूयांसि मांसा -
न्यंसस्फिक्पृष्ठपिण्डाद्यवयवसुलभान्युग्रपूतीनि जग्ध्वा ।
आर्तः पर्यस्तनेत्रः प्रकटितदशनः प्रेतरङ्कः करङ्काद्
अङ्कस्थादस्थिसंस्थं स्थपुटगतमपि क्रव्यमव्यग्रमत्ति ॥

चित्रं महानेष बतावतारः
क्व कान्तिरेषाभिनवैव भङ्गिः ।
लोकोत्तरं धैर्यमहो प्रभावः
काप्याकृतिर्नूतन एष सर्गः ॥

10.3 English Translation

Examples of comic and other Rasas are given below in due order :

1. **Hāsya (ākuncya etc.,)**

"The harlot struck with a loud
thumping on my head elenching her
dirty hand; my head is one that is
sanctified with drops of water
concenctrated with incantions :
Oh! Alas! I am destroyed'
so cries Viśṇuśarmā.

2. **Karuṇa (hā matas etc.,)**

"O Mother, where did you go in haste ?

What is this ?
O Gods, where are your blessings?
Fie on our life.
A thunderbolt has struck us.
Fire will burn your limbs,
our eyes be burnt down",
Such words of the women of the city which are loud
and stopped in the middle by the force of grief
make even the people in the pictures weep,
and break the walls into a hundred pieces.

3. Raudra (kṛtam anumatam etc.,)

"All those by whom this sin towards the Guru (my father and your teacher) was committed or approved or witnessed ! you are beasts of men; you have transgressed the limits while raising your weapons. I am going to make an offering to the directions with the blood, fat and flesh of all of you, including Bhīma, Arjuna and the foe of the demon Naraka".

4. Vīra (Kṣudrāḥ etc.,)

"Lowly monkeys,
abandon your fear,
my arrows that have pulverised
the temples of Indra's elephant
feel ashamed to strike your bodies.

O son of Sumitrā, stop,
you are not the target of my wrath,
I am Mēghanāda,
I am searching for Rāma
who restrained the ocean
by a little curving of his brows".

5. **Bhayānaka (grīvābhaṅgābhirāmam....)**

"The deer has set his eyes
with a graceful turn of his neck,
in the chariot that is chasing him,
It seems as if he has entered,
into his own hind part,
due to the fear of the piercing arrow.
He has strewn blades of grass,
half chewed on the path,
they slipping from his mouth
gaping due to fatigue,
See, due to his jumping high constantly,
he is moving more in space
and only a little on the ground".

6. **Bhībhatsa (Utkṛtya etc.,)**

The niggardly ghost
has first torn and stripped of the skin
and chewed

the swollen and stinking flesh
which is in lumps
and which was easily available
from such parts
as the shoulder, back and buttocks.
He is casting glances
with raving eyes
and exhibits his teeth,
He is now devouring leisurely,
the flesh that remains on the bones
and joints of the skeleton
kept on his lap".

7. **Adbhuta (citram mahān etc.,)**

Wonderful !
He is a super incarnation.
Great brilliance !
His style is totally novel !
Super-natural fortitude !
Oh, what a great power !
This is an indescribable figure !
This is a new creation !

10.4 Explanation of examples

1. **Hāsya (comic)**

A certain fellow is laughing at a brahman named Viṣṇuśarman.

Viśnuśarmā is a brāhman and boasts that he is very holy having received the sprinkling of sacred water purified with mantras. But he has visited a brothel ! There a prostitute has spit on his head and given a lash. Instead of being ashamed, he is crying loudly announcing all that happened to him. So he is a butt of fun. Viṣnuśarman is the ālambanavibhāva. His crying is the uddipana. Responsive laughter of the people is Anubhāva. Vyabhicārins have to be guessed.

2. Karuṇa (pathos)

When a queen has died, the women of the city are weeping. They are addressing her as 'mother' because she loved all her people as her own children.

The dead queen is the ālambanavibhāva. The burning of her body with fire is the uddīpanavibhāva. Weeping and crying are the anubhāvas. Humility, fading of the faces etc., are the vyabhicāribhāvas. Śoka (grief) is the sthāyibhāva.

3. Raudra (Furious)

This example is taken from the play called *Vēṇīsaṃhāra* by Bhaṭṭanārāyaṇa. This śloka is spoken by Aśvatthāman when he learns that Droṇācārya, his father, is slain by the Pāṇḍavas deceitfully. The Śloka fully suggests the ferocity of Aśvatthāman.

In this example, Bhīma, Arjuna, Kṛṣṇa and others of the Pāṇḍava army are the ālambanavibhāvas. Raising of the weapons by them is the uddīpanavibhāva. Violent movement and taking an oath to exterminate the enemies is the anubhāva. Garva (arrogance) of Aśvatthāman is the Vyabhicāribhāva. Krodha (rage) is the sthayibhāva which culminates as Raudrarasa in the spectator.

4. Vīra (Heroic)

This Ślōka is taken from a play called Hanumannāṭaka (which is also called Mahānāṭaka). This Ślōka is uttered by Indrajit, son of Rāvaṇa, at the time of war. He addresses the monkeys and Lakṣmaṇa and tells them that they are not at all his target. He states that he aspires to fight with Rāma, who could bring under control the agitating sea, with just curving of his brow. Here Indrajit's enthusiasm for fighting is suggested and it leads to the relishment of Vīrarasa.

In this example, Rāma is the ālambana vibhāva. His great feats like restraining the ocean are uddīpanavibhāvas.

Neglect towards the monkeys and searchnig for Rāma are the anubhāvas. Remembrance (smṛti) of pulverising Airāvata and arrogance (garva) are vyabhicāribhāvas. Utsāha(heroism, enthusiasm to do a great action) is the sthāyibhāva which culminates as the Vīrarasa.

5. Bhayānaka (frightful)

This example is taken from Kālidāsa's Śākuntala. The stanza is addressed by King Duṣyanta to his charioteer (Sārathi). It describes the fear of the deer which is chased by the King for hunting it.

Here, King Duṣyanta is the ālambanavibāva. The chariot which is chasing is the uddīpanavibhāva. Turning of the neck, fixing the eyes in the chariot etc., are anubhāvas. Doubt, strain etc., are the vyabhicāribhāvas. Fear (sthāyibhāva) is the sthāyibhāva which culminates as the Bhayānakarasa.

6. Bībhatsa (disgustful)

The example has been selected from Bhavabhūti's play called *Mālatīmādhava*. These words are spoken by the hero Mādhava when he beholds a ghost eating the flesh of a corpse in the burial ground or crematorium.

The dead body of a human being which is split into pieces is the ālambanavibhāva. Eating of lumps of flesh by the ghost is the uddīpanavibhāva. Anubhāvas such as closing of the nostrils, spitting etc., (which are not mentioned, but exhibited by the actor properly) are the anubhāvas. Agitation of the mind etc., are the vyabhicāribhāvas. Disgust or aversion (jugupsā) is the sthāyibhāva.

7. Adbhuta (Marvellous)

This stanza is spoken by Bali when he sees the immensely growing Vāmana.

Vāmana is the ālambanavibhāva. Vāmana's supernatural growth is the Uddīpana. Eulogy done by the people at that time, changes that take place in the world etc., are anubhāvas. Recognition of the divine nature of Vāmana, joy arising out of viewing the miracle etc., are the Vyabhicāribhāvas. Vismaya (wonder) is the Sthayibhāva which culminates as the Adbhutarasa.

10.4.1 Hāsya (comic)

Mammaṭa has only mentioned the name of this Rasa and given one example which is not very convincing. Bharata says that Śṛṅgāra is the Janakarasa and Hāsya is its Janyarasa.

"शृङ्गरानुकृतिर्या तु स हास्यः परिकीर्तितः"

But if we look at the subject deeply, improper imitation of any other Rasa results in Hāsya. You may remember the bragging of Uttarakumāra in the Mahābhārata. His imitation or pretension of vīra results in hāsya. In the Nāṭyaśāstra, we find that inappropriate dress, unsuitable behaviour, improper talk etc., lead to Hāsyarasa.

विपरीतालङ्कारैर्विकृताचाराभिधानवेषैश्च।
विकृतैरर्थविशेषैर्हसतीति रसः स्मृतो हास्यः।.

In Sanskrit dramas, Vidūṣaka (jester) is usually used to produce comic relief. Prahasanas are supposed to have hāsyarasa, but usually it is of a low level abounding in obscene conversation. Viśākhadatta's *Mṛcchakaṭika* is an exceptional play that has abundant hāsya.

10.4.2 Karuṇa

Mammaṭa has said nothing about Karuṇa. Bharata states that Karuṇa arises as a result of the death of the loved ones, from becoming the target of curse, from incarceration, or from a catastrophy.

इष्टजनस्य विनाशात् शापाक्रोशाच्च बन्धनाद्व्यसनात्।
एतैरर्थविशेषैः करुणाख्यरसः समुद्भवति॥

Śoka (grief or sorrow) is the permanent mood of the Karuṇa. Bhavabhūti's Uttararāmacarita is a Nāṭaka which has Karuṇa as the main or predominant rasa. Pathos is recognised as a strong emotion by western criticism also.

The question is how sorrow can become a Rasa which is supposed to be pure bliss. It is often seen that people go to watch plays which have Karuṇa as the main Rasa. If they produced sorrow, who would go to watch them? So, it must be accepted that those plays produce Rasānubhava. It is the power of art that makes all things blissful. Those things which are painful in real life also become blissful in Kāvya or drama, by virtue of their special power.

The Sanskrit commentary Bālabōdhinī on the Kāvyaprakāśa has the following to say on this point.

"ननु रसः सुखात्मक इति प्रतिपादितम्। तत्कथं शोकाद्युद्बोधकत्वेन दुःखमयस्य करुणादिकस्य रसत्वम् ? रसत्वे सुखरूपतापत्तिः दुःखकार्याश्रुपातादेरनापत्तिः। अरसत्वे तु तत्काव्ये सहृदयानां प्रवृत्तिर्न स्यात् इति चेत्, न।

लोके तथात्वेऽपि काव्यादौ पार्यन्तिकालौकिकसुखोदयात् । अन्यथा प्रेक्षावतां प्रवृत्त्यनापत्तेः।

10.4.3 Raudra (furious)

Bharata says :

> आयुधखड्गाभिभवाद् वैकृतभेदाद् विदारणाच्चैव ।
> संग्रामसम्भवादर्थादिभ्यः संजायते रौद्रः।।

Showing of weapons like swords, slaying of people, war, fighting etc are involved in Raudra. The films which show violence have this Raudra rasa. One should know the difference between Raudra and Vīra. Vīra does not have violence. One which is completely peaceful can be a vīra.

Raudra is not like that. Krodha (fury or rage) is the Sthāyibhāva of Raudra. A drama should not have Raudra as the main Rasa. It can come as a subordinate Rasa. Raudra in one leads to Bhayānaka or Karuṇa in the counterpart.

10.4.4 Vīra(Heroic)

Vīrarasa is the main Rasa in many dramas . Utsāha is its Sthāyibhāva.

Bharata says :

उत्साहाध्यवसायाद् अविषादित्वादविस्मयान्मोहात् ।
विविधादर्थविशेषाद् वीररसो नाम सम्भवति ।।

A resolution to achieve, not giving scope to despair, not being deluded are the ingredients of Vīra. A Vīra need not fight. There can be Dayāvīra, Dānavīra etc. Utsāha means a resolute mind to excel.

कार्यारम्भेषु संरम्भः स्थेयान् उत्साह उच्वते ।
युद्धवीरो धर्मवीरो दयावीर इति त्रिधा ।
वीरस्यैव च भेदोऽयं कथ्यते सूरिभिः परः।।

Jīmūtavāhana in the *Nāgānaṇdaṇāṭaka* is an example of Dayāvīra .

Even though Vibhāvās, Anubhāvas and Vyabhicāribhāvas may be common to Raudra and Vīra, they differ because their Stāyibhāvās are different. A person imbued with Raudra loses discriminatory wisdom, but a Vīra does not.

अथ विभावादिसाम्ये वीररौद्रयोः को भेद इति न शङ्कनीयम्। स्थायिभेदात्, विवेचकत्वतदभावाभ्यां भेदाच्च।

10.4.5 Bhayānaka (frightful)

Fear is one of the fundamental moods. It may arise on seeing cruel and queer animals or entities. The sight of fight or battle may produce it. A lonely forest or house may also generate it. If one has committed an offence to elders or to the king, it may also produce fear. Bharata says-

विकृततरसत्त्वदर्शनसंग्रामारण्यशून्यगृहगमनात् ।
गुरुनृपयोरपराधात् कृतंकः स भयानको ज्ञेयः ।।

Bhayānaka is not made the main Rasa in any Sanskrit drama. It appears as an aṅgarasa.

10.4.6 Bībhatsa (disgustful)

Bībhatsa results as a result of seeing undesirable and loathsome objects. It may arise when there is an experience of smell or touch of things that produce aversion. Description of hospitals, villages struck by epidemics and so on produce Jugupsā. Bharata Says -

अनभिमतदर्शनेन च गन्धरसस्पर्शदोषैश्च।
उद्वेजकैश्च बहुभिर्बीभत्सरसः समुद्भवति ।।

Whether bībhatsa qualifies to be Rasa is a point you should discuss.

10.4.7 Adbhuta (marvellous)

Whenever we see things that surpass our expectation or imagination, we are struck with wonder. Human beings have marvelled at many natural phenomena which cannot be explained. It is the adbhuta that attracts. That is the secret of the success of magicians. Man wants miracles.

Vismaya, a feeling of wonder, is the sthāyibhāva of Adbhuta. It is said that a play should have Adbhuta at the end so that a climax is reached.

"कुर्यान्निर्वहणेऽद्भुतम्"

Sometimes it may occur in the middle too. In the Abhījñānaśākuntala, there is Adbhuta in the fifth act (when Menakā comes in the form of a light and carries away Śakuntalā).

Bharata says :

यत्त्वतिशयार्थयुक्तं वाक्यं शिल्पं च कर्म रूपं च ।
तत्सम्बद्धैरर्थै रसोऽद्भुतो नाम सम्भवति ।।

In olden days, Adbhuta was mostly in descriptions. They could not show miracles on the stage. On account of modern scientific inventions, it can now be shown on the stage (or more conveniently on the screen).

10.5 Grammar

मन्त्राम्भसाम्। मन्त्रपूतानि अम्भांसि मन्त्राम्भांसि। तेषाम्। मध्यमपदलोपी समासः।

घर्घरमध्यरुद्धकरुणाः। मध्ये रुद्धाः मध्यरुद्धाः। घर्घराश्च मध्यरुद्धाश्च करुणाश्चघर्घरमध्यरुद्धकरुणाः।

(विशेषणोभयदकर्मधारयः)

शतधा। शतं विधाः इति शतधा।

"संख्याया विधार्थे धा" इति धाप्रत्ययः।

अव्ययं धान्तम्।

मनुजपशुभिः। मनुजा एव पशवो मनुजपशवः। तैः।

"मयूरव्यंसकादयश्च" इति सूत्रेण कर्मधारयः।

उदायुधैः। उद्यतानि आयुधानि येषां ते उदायुधाः। तैः।

नरकरिपुणा सार्धम्। "सहयुक्तेऽप्रधाने" इति सूत्रस्थेन सहार्थयुक्तेपि तृतीया इति वार्तिकेन तृतीया।

असृङ्मेदोमांसैः। असृक् च मेदश्च मांसं च असृङ्मेदोमांसानि । तैः। (द्वन्द्वसमासः)

क्षुण्णशक्रेभकुम्भाः। शक्रस्य इभः शक्रेभः।

शक्रेभस्य कुम्भौ। शक्रेभकुम्भौ क्षुण्णौ शक्रेभकुम्भौ यैस्ते यैस्ते क्षुण्णशक्रेभकुम्भाः।

ग्रीवाभङ्गाभिरामम्। ग्रीवायाः भङ्गः ग्रीवाभङ्गः।
ग्रीवभङ्गेन अभिरामं यथा तथा ग्रीवाभङ्गाभिरामम्।
क्रियाविशेषणाव्ययम्।

पश्चार्धेन। अपरः अर्धः पश्चार्धः, तेन पश्चार्धेन ।
"अपरस्यार्धे पश्चभावो वक्तव्यः" इति वार्तिकेन पश्चादेशः।

शरपतनभयात्। शरस्य पतनं शरपतनम्।
शरपतनात् भयम् शरपतनभयम्। तस्मात्।
"पञ्चमी भयेन" इति सूत्रेण तत्पुरुषसमासः।

पूर्वकायम्। पूर्वं कायस्य पूर्वकायः। तम्।

पृथूत्सेधभूयांसि। पृथुः उत्सेधः पृथूत्सेधः।
पृथूत्सेधेन भूयांसि पृथूत्सेधभूयांसि।

जग्ध्वा। अद भक्षणे। अद् + क्त्वा।
"समानकर्तृकयोः पूर्वकाले" इति सूत्रेण क्त्वाप्रत्ययः।
"अदो जग्धिर्ल्यप्तिकिति" इति सूत्रेण 'जग्ध्' आदेशः।

पर्यस्तनेत्रः। पर्यस्ते नेत्रे येन सः पर्यस्तनेत्रः।

प्रकटितदशनः। प्रकटिताः दशना येन सः प्रकटितदशनः।

प्रेतरङ्कः। प्रेतेषु रङ्कः प्रेतरङ्कः।

स्थपुटगतम्। स्थपुटेषु गतं स्थपुटगतम्।

अव्यग्रम्। न व्यग्रं यस्मिन् कर्मणि तद्यथा तथा अव्यग्रम्। क्रियाविशेषणाव्ययम्।

10.6 Glossary

अम्भस्	-	Water
पृषतः	-	drop of water
अशनिः	-	thunderbolt
हुतवहः	-	fire
भित्तिः	-	wall
नरकरिपुः	-	Lord Kṛṣṇa
किरीटी	-	Arjuna
असृक्	-	blood
मेदस्	-	fat
संत्रासः	-	fear
हरयः	-	monkeys (हरिः हरी हरयः)
सायकः	-	arrow
मेघनादः	-	Indrajit, son of Rāvaṇa
ग्रीवा	-	neck

स्यन्दनः	–	chariot
पश्चार्धः	–	the other half ; behind ; hind half
पूर्वकायम्	–	the hind portion of the body
अर्धावलीढ	-	half chewed
वर्त्म	-	path
वियत्	-	space ; sky
स्तोकम्	–	a little
उर्वी	-	ground ; earth
कृत्तिः	-	skin
उत्सेधः	–	contour
अंसः	-	shoulder
स्फिक्	–	belly
पूति	-	bad odour; stinking
आर्तः	-	hungry ; destitute
दशनः	–	tooth
प्रेतरङ्कः	-	wretched ghost
करङ्कः	-	corpse ; head
भङ्गिः	–	style; manner

10.7 Self-check questions

1. Find examples for Karuṇa, Vīra, Bhayānaka and Adbhuta in the dramas you have read.

2. How can Karuṇa be considered a Rasa even though it depicts grief ?

3. What is the difference between Raudra and Vīra ?

4. What justification do you give for considering Bībhatsa as a Rasa ?

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Course - X

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Unit - 11

VYABHICĀRINS AND ŚĀNTARASA

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11.1 Introduction

11.2 Sanskrit Text

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UNIT - 11

Vyabhicārins and Śāntarasa

11.1 Introduction

Dear Student,

You have studied the Rasas. You have learnt that the permanent mood (sthāyibhāva) becomes the Rasa when it is evoked by the combination of vibhāvas, anubhāvas and vyabhicārins. Now it is time to know the particular sthāyibhāvas of the eight Rasas, and the Vyabhicāribhāvas in general. Mammaṭa does not give the definition of sthāyibhāva, vyabhicāribhāva, or any specific bhāva for that matter. He just mentions them and says "Spaṣṭam" (everything is clear). Even in the case of the Vyabhicāribhāvas, he mentions their names and concludes - समाख्यातास्तु नामभिः (their very names explain them).

So, we have to learn their definitions from commentaries. You will also learn in this unit about the ninth Rasa, namely, *Śānta*. It is a matter of dispute whether śanta can occur in a drama or not. Mammaṭa has not said anything about it, but let us probe it. Rasābhāsa and Bhāvabāsa are two concepts which are important; they are also dealt with in this unit.

Now let us read the text.

11.2 Sanskrit Text

एषां स्थायिभावान् आह -

रतिर्हासश्च शोकश्च क्रोधोत्साहौ भयं तथा।
जुगुप्सा विस्मयश्चेति स्थायिभावाः प्रकीर्तिताः।। ३०

व्यभिचारिणो ब्रूते -

निर्वेदग्लानिशङ्काख्यास्तथासूयामदश्रमाः।
आलस्यं चैव दैन्यं च चिन्ता मोहः स्मृतिर्धृतिः।। ३१
व्रीडा चपलता हर्ष आवेगो जडता तथा ।
गर्वो विषाद औत्सुक्यं निद्रापस्मार एव च ।। ३२
सुप्तं प्रबोधोऽमर्षश्चाप्यवहित्थमथोग्रता।
मतिर्व्याधिस्तथोन्मादस्तथा मरणमेव च ।। ३३
त्रासश्चैव वितर्कश्च विज्ञेया व्यभिचारिणः।
त्रयस्त्रिंशदमी भावाः समाख्यातास्तु नामभिः।। ३४

निर्वेदस्य अमङ्गलप्रायस्य प्रथमम् अनुपादेयत्वेऽपि उपादानं व्यभिचारित्वेऽपि स्थायिताभिधानार्थम्।

तेन -

निर्वेदस्थायिभावोऽस्ति शान्तोऽपि नवमो रसः।

यथा -

अहौ वा हारे वा कुसुमशयने वा दृषदि वा
मणौ वा लोष्टे वा बलवति रिपौ वा सुहृदि वा।
तृणे वा स्त्रैणे वा मम समदृशो यान्ति दिवसाः
क्वचित् पुण्यारण्ये शिव शिव शिवेति प्रलपतः।।

रतिर्देवादिविषया व्यभिचारी तथाञ्जितः।। ३५

भावः प्रोक्तः

आदिशब्दान्मुनिगुरूनृपपुत्रादि विषया।
कान्ताविषया तु व्यक्ता शृङ्गारः।

उदाहरणम् -

कण्ठकोणविनिविष्टमीश ते
कालकूटमपि मे महामृतम्।
अप्युपात्तममृतं भवद्वपु-
र्भेदवृत्ति यदि मे न रोचते ॥

हरत्यघं सम्प्रति, हेतुरेष्यतः
शुभस्य, पूर्वाचरितैः कृतं शुभैः।
शरीरभाजां भवदीयदर्शनं
व्यनक्ति कालत्रितयेऽपि योग्यताम्॥

एवम् अन्यदपि उदाहार्यम्।

अज्जितव्यभिचारी यथा-

जाने कोपपराङ्मुखी प्रियतमा स्वप्नेऽद्य दृष्टा मया
मा मां संस्पृश पाणिनेति रुदती गन्तुं प्रवृत्ता पुरः।
नो यावत् परिरभ्य चाटुकशतैराश्वासयामि प्रियां
भ्रातस्तावदहं शठेन विधिना निद्रादरिद्रीकृतः॥

अत्र विधिं प्रत्यसूया।

तदाभासा अनौचित्यप्रवर्तिताः।

तदाभासा रसाभासा भावाभासाश्च।

तत्र रसाभासो यथा -

स्तुमः कं वामाक्षि क्षणमपि विना यं न रमसे
विलेभे कः प्राणान् रणमखमुखे यं मृगयसे।
सुलग्ने को जातः शशिमुखि यमालिङ्गसि बलात्
तपःश्रीः कस्यैषा मदननगरि ध्यायसि तु यम्॥

अत्र अनेककामुकविषयम् अभिलाषं तस्याः स्तुमः इत्याद्यनुगतं बहुव्यापारोपादानं व्यनक्ति।

भावाभासो यथा -

राकासुधाकरमुखी तरलायताक्षी
सा स्मरेयौवनतरङ्गितविभ्रमाङ्गी।
तत् किं करोमि ? विदधे कथमत्र मैत्रीं ?
तत्स्वीकृतिव्यतिकरे क इवाभ्युपायः।।

अत्र चिन्ता अनौचित्यप्रवर्तिता।

एवम् अन्येऽपि उदाहार्याः।

11.3 English Translation

The author mentions the sthāyibhāvas of the Rasas : (1) Love, (2) mirth, (3) sorrow, (4) rage, (5) enthusiasm, (6) fear, (7) loathing and (8) wonder are said to be the sthāyibhāvas.

They are clear.

He mentions the vyabhicāribhāvas :

(1) nirveda (despondency or self-disparagement) (2) glāni (debility), (3) śaṅkā (apprehension), (4) asūyā (jealousy or envy), (5) mada (tipsiness or intoxication), (6) śrama (lassitude), (7) ālasyam (laziness), (8) dainyam (humbleness or depression) (9) cintā (worry), (10) moha (delusion), (11) smṛti (recollection), 12) dhṛti (serenity), (13) vrīḍā (shame) (14) capalatā (unsteadiness), (15) harṣa (joy), (16) āvega (perturbance), (17)

jaḍatā (stupefaction), (18) garva (arrogance), (19) viṣāda (hopelessness), (20) autsukyam (impatience), (21) nidrā (drowsiness), (22) apasmāra (dementedness), (23) suptam (dream), (24) prabodha (awakening), (25) amarṣa (animosity), (26) Avahittham (constraint), (27) ugratā (irascibility), (28) mati (resolve), (29) vyādhi (sickness), (30) unmādaḥ (insanity), (31) maraṇam (demise), (32) trāsa (alarm) and (33) vitarka (trepidation) - these are the thirty-three vyabhicāribhāvas. They are described by their very names.

Nirveda is mostly inauspicious, it is not suitable to be mentioned as the first. Despite this fact, it is mentioned first to indicate that it can be a sthāyibhāva as well as a vyabhicārin. So, there is the ninth Rasa called 'śānta' which has ***nirveda*** as its sthāyibhāva.

Example : I see all things to be equal,
My days pass in a sacred forest,
While I constantly mutter the God's name,
I see no difference,
In a serpent or a garland,
In a flowery bed or a hard rock,
In a lump of mud or a diamond,
In a powerful foe or a friend,
In a blade of grass or a group of women.

Love for God etc., and suggested mood are called "Bhāva".

In the definition, 'etcetera' means ' sage, guru, king, son, etc., The suggested (or manifested) love for a beloved is ***Śṛṅgāra.***

Example of Bhāva :

(1) "O Lord Śiva,
Even the Kālakūṭa poison
Which stays in a part of your throat
Is divine nectar to me.
But even the divine nectar,
I don't at all like
If it occurs anywhere else,
Than your body".

(2) "Your sight, O Narada,
Destroys sin in the present,
Causes welfare in the future,
And indicates the good deeds of the past.
Thus it expresses
The excellence of those who see you
In all the three times".

Other types should be also exemplified.

Example of the suggested Vyabhicāribhāva :

I saw my beloved to-day in a dream,
She had turned away her face in anger,
She tried to move away crying
'Don't touch me with your hand'.
I tried to pacify her with a hundred flatteries
hugging her strongly.
O brother,
My sleep was then ended
By the wicked fate".

Here, envy towards fate (is suggested).

When the Rasas or Bhāvas are improperly manifested, they are called Rasābhāsa and Bhāvābhāsa respectively.

The word ***tadābhāsa*** means 'Rasābhāsas and Bhāvābhāsas'.

Example of 'Rasābhāsa :

O lady with charming eyes !
Whom should I praise ?
Is it the one without whom
You don't enjoy even for a moment ?
Or is it the one who gave up his life
In the warfield, whom you are searching for ?
O moon faced one,
Who was born in the most auspicious time
Whom you embrace firmly ?

Who has the brilliance of penance,
O city of the god of love,
On whom you are meditating ?

In this example, statements like 'whom should I praise' suggest the various activities of the woman that indicate she has desire for the love of many lovers.

Example of the Bhāvābhāsa :

"Her face is the full moon,
Her eyes are large and tremulous,
Her body is vibrating
With the blossoming youth,
What should I do ?
How can I have friendship with her ?
What is the means
to win her favour ?

In this example, the thought (of the lover) has proceeded improperly.

Similar examples for other types of Ābhāsas have to be found.

11.4 Explanation of Technical Terms

1. Sthāyibhāva (permanent mood)

A mood which is in the Antaḥkaraṇa (sub-conscious mind) of all human beings, and which cannot be eclipsed by opposite or similar feelings, is called sthāyibhāva.

विरुद्धा अविरुद्धा वा यं तिरोधातुमक्षमाः।
आनन्दाङ्कुरकन्दोऽसौ भावः स्थायीति संज्ञितः।

It is the sthāyibhāva that is made to manifest as Rasa. स्थायिभावांश्च रसत्वम् उपनेशष्यामः says Bharata.

2. Rati (love)

This is the sthāyibhāva of śṛṅgāra.

"रतिर्मनोऽनुकूलेऽर्थे मनसः प्रवणायितम् ।"

It is the irrepressible desire of the mind.

Only when the 'Rati' is of a man for a woman or vice-versa it becomes a sthāyibhāva of śṛṅgāra.

3. Hāsa (mirth)

This is the sthāyibhāva of Hāsya.

"वाग्वेषवैकृताच्चेतोविकासो हास उच्यते"

The enlargement of mind caused by the sights of aberrations of speech, dress, etc., is hāsa. When such foolish things are seen, the spectator sub-consciously feels superior and so there is the cetovikāsa.

4. Śoka (sorrow or grief)

This is the sthāyibhāva of Karuṇa.

"इष्टनाशादिभिश्चेतोवैक्लव्यं शोक उच्यते।"

The perturbance of the mind on account of the loss of the near and dear is called 'Śoka'.

5. Krodha (rage)

This is the sthāyibhāva of Raudra.

"प्रतिकूलेषु तैक्ष्ण्यस्य प्रबोधः क्रोधसंज्ञितः"

Awakening of cruelty or sharpness towards the enemies is Krodha.

6. Utsāha (enthusiasm)

This is the sthāyibhāva of Vīra.

"कार्यारम्भेषु संरम्भः स्थेयान् उत्साह उच्यते"

"Constant effort to achieve great deeds is utsāha. It may be to defeat enemies or to save the distressed, or to show excellence.

7. Bhaya (fear)

This is the sthāyibhāva of Bhayānaka.

"रौद्रशक्त्या तु जनितं वैक्लव्यं मनसो भयम्" ।

Agitation of the mind, caused by the sight or apprehension of a fierce person or entity, is Bhaya. It may be caused by various factors, real or imagined.

8. Jugupsā (loathsomeness ; disgust)

This is the sthāyibhāva of Bībhatsa.

"दोषेक्षणादिभिर्गर्हा जुगुप्सेति निगद्यते"

Feeling of aversion caused by the sight of blemishes is jugupsā. It may be the disgust one has for filthy things or for anything that is thought of as dirty or repulsive.

9. Vismaya (wonder)

This is the sthāyibhāva of Adbhuta.

"विविधेषु पदार्थेषु लोकसीमातिवर्तिषु।
विस्तारश्चेतसो यस्तु विस्मयः स उदाहृतः।।

The extension of the mind produced by things which are super-natural is Vismaya.

Now, let us understand the thirty-three Vyabhicāribhāvas :

1. nirveda

"तत्त्वज्ञानापदीर्ष्यादेः निर्वेदः स्वावमाननम्"

Self-disparagement caused by the realisation of the highest truth or by severe danger or by feeling of envy etc., is Nirveda.

2. glāni

रत्यायासमनस्तापक्षुत्पिपासादिसम्भवा ग्लानिः।

The tiredness resulting from love making, mental anguish, hunger, thirst etc., is called glāni.

3. Śaṅkā

परक्रौर्यात्मदोषाद्यैः शङ्कानर्थस्य चिन्तनम्।

Apprehension of untoward happenings from the cruelty of enemies or from one's own faults is Śaṅkā.

4. asūyā

असूयान्यगुणर्द्धीनाम् औद्धत्यादसहिष्णुता।

Asūyā is intolerance about the qualities or prosperity of others, due to pride etc.,

5. mada

संमोहानन्दसम्भेदः स्खलदङ्गवचोगतिः।
मधुपानादिजो ज्ञेयो मदो विविधभावकृत्॥

Mada is the mixture of delusion and joy. caused by imbibing liquor and such other causes. It results in faulty behaviour and loose talk.

6. śrama

खेदो रत्यध्वगत्यादेः श्वासनिद्रादिकृत् श्रमः।

Weakness resulting from love making or walking a long distance etc.,

Śrama is the cause and glāni is its result.

7. ālasya

आलस्यं श्रमगर्भाद्यैः पुरुषार्थेष्वनादरः।

Ālasya is losing interest in activities due to tiredness or pregnancy and so on.

8. dainya

दौर्गत्यादेरनौजस्यं दैन्यं मलिनतादिकृत्।

Loss of liveliness due to penury and other causes is dainya. It causes dirtiness.

9. cintā

ध्यानं चिन्ता हितानाप्तेः शून्यता-श्वासतापकृत्।

Worry caused by not getting what is good or desired is ***cintā***. It results in emptiness of mind, sighing and heart-burn.

10. moha

मोहो विचित्तता भीतिदुःखावेगानुचिन्तनैः।
धूर्णनाज्ञानपतनभ्रमणादर्शनादिकृत्।।

Loss of the mental faculty from fear, sorrow, anguish etc., is moha. It causes involuntary movement, ignorance, falling, turning, not seeing etc.

11. smṛti

सदृशज्ञानचिन्ताद्यैः भ्रूसमुन्नमनादिकृत्।
स्मृतिः पूर्वानुभूतार्थविषयं ज्ञानमुच्यते।।

Smṛti is the knowledge of things experienced earlier. Such memory may be caused by cognition of similar things, thought etc., It causes raising of brows etc.,

12. dhṛti

अभीष्टार्थस्य सम्प्राप्तौ स्पृहापर्याप्तिता धृतिः।

Dhṛti is the fulfilment of aspirations, felt when one obtains the desired object.

13. vrīḍā

सङ्कोचश्चेतसो व्रीडा वैवर्ण्याधोमुखत्वकृत्।

Contraction of the mind due to a sense of shame or shyness is vrīḍā. It causes loss of colour of face and turning of the face downwards.

14. capalatā

मात्सर्यद्वेषरागादेः चापल्यं त्वनवस्थितिः।

Unsteadiness caused by envy, hatred, too much attachment etc., is capalatā.

15. harṣa

मनःप्रसादो हर्षः स्यादिष्टावाप्तिस्तवादिभिः।

The graciousness of mind resulting from the obtainment of desired objects or by hearing one's eulogies etc., is called harṣa.

16. āvega

अनर्थातिशयाच्चेतस्यावेगः सम्भ्रमो भतः ।

Āvega is the disturbance of mind by comprehending a calamity or catastrophy.

17. Jāḍya

क्रियास्वपाटवं जाड्यं चिन्तोत्कण्ठाभयादिभिः।

आलस्ये तु क्रियाद्वेषो न त्वत्रेति भिदा ततः।।

Slowness in activities is jāḍya (or jaḍatā). It is caused by worry, anxiety, fear, etc., In ālasya, there is dislike for all activity, but in jāḍya, there is only slowness; hence their difference.

18. garva

गर्वोऽभिजनलावण्यधनैश्वर्यादिभिर्मदः।

Garva is the arrogance due to birth in a high family or caste, beauty, richness, power, etc.,

19. viṣāda

प्रारब्धकार्यासिद्ध्यादेर्विषादः सत्त्वसंक्षयः।

Loss of the mental ability due to disappointment is called viṣāda.

20. autsukyam

औत्सुक्यं वाञ्छितप्राप्तौ कालक्षेपासहिष्णुता।

Autsukya is inability to wait in obtaining the desired object.

21. nidrā

निद्रा व्यापारवैमुख्यमिन्द्रियाणां श्रमादिभिः।

Turning away from action due to physical strain etc., is nidrā.

22. apasmāra

मनः क्षेपस्त्वपस्मारो ग्रहावेशादिसम्भवः।

Derangement of the mind due to possession by planets, ghosts, etc., is 'apasmāra'.

23. suptam

सुप्तं निद्रामुपेतस्य विषयानुभवस्तु यः।

Experience of various things in dream by a person who has fallen asleep is supta.

24. prabodha

निद्रापगमहेतुभ्यः प्रबोधश्चेतनागमः।

Regaining of consciousness after sleep due to causes that end sleep is ***prabodha*** (awakening).

25. amarṣa

कोप एव स्थिरतरो ह्यमर्ष इति कथ्यते।

Anger is called ***amarṣa*** when it lasts long.

26. avahittha

अवहित्थं तु लज्जाद्यैर्हर्षाद्याकारगोपनम्।

Concealing one's delight etc., due to shyness is avahittha.

27. ugratā

अधिक्षेपापमानादेश्चित्तचण्डत्वमुग्रता।

Being enraged in the mind due to condemnation by others, or due to loss of dignity, is ugratā.

28. mati

शास्त्रोपदेशमन्त्राद्यैरर्थनिर्धारणं मतिः।

Coming to a decision on a topic from consulting the śāstras, or hearing advice, or meditation or due deliberation is ***mati.***

29. vyādhi

विरहादेर्मनस्तापो व्याधिर्दुःस्थाङ्गतादिकृत्।
व्याधयः संनियाताद्यास्तेषामन्यत्र विस्तरः।।

Mental or physical sickness caused by seperation from the dear ones etc., is vyādhi.

30. unmāda

संनिपातग्रहादिभ्य उन्मादश्चित्तविभ्रमः।

Insanity due to diseases like sannipāta or due to being possessed by planetary deities is called unmāda.

31. maraṇa

जीवस्योद्गमनारम्भो मरणं परिकीर्तितम्।

Starting of the soul's journey (to the other world) is maraṇa.

32. trāsa

ओत्पातिकैर्मनः क्षोभः त्रासः कम्पादिकारकः।

Trāsa is the disturbance of mind caused by violent natural calamities and resulting in trembling of the body.

33. vitarka

ऊहो वितर्कः सन्देहे भ्रूशिरोऽङ्गुलिनर्तकः।

Guessing after doubting is vitarka; It causes the dance (or movement) of brows, head or fingers.

These are the thirty-three vyabhicārins mentioned by Mammaṭa. Some of them appear similar to each other. Commentators have tried to distinguish between such pairs.

11.4.1 Śāntarasa ; a discussion

Bharata first enumerated eight Rasas and we find Śānta added later to the list. Mammaṭa has followed suit. Ānandavardhana has strongly advocated in the Dhvanyāloka that Śānta should be recognised as a Rasa. He also argues that Śānta is the main Rasa in the Mahābhārata.

Mammaṭa says Nirveda is the sthāyibhāva of śānta. Nirveda (self-disparagement) can be born of many causes. When it is born of tattvajñāna (knowledge of Reality) it is permanent and becomes a sthāyibhāva. Otherwise it will be only a vyabhicārin.

Some scholars say that Śānta can occur in Kāvya, but not in Nāṭya (or Nāṭaka) because an actor cannot show it on the stage.

शान्तस्य शमसाध्यत्वात् नटे च तदसम्भवात्।
अष्टावेव रसा नाट्येष्विति केचिदचूचुदन्।।

But this argument is not acceptable, because actors have successfully presented the role of Buddha etc. Dramas have been written making Śānta the main Rasa. We may cite the examples of 'Prabodhacandroya' and 'Saṅkalpasūryōdaya'. According to some, ***śama*** is the sthāyibhāva of śāntarasa.

11.5 Rasābhāsa and Bhāvabhāsa

Mammaṭa says तदाभासा अनौचित्यप्रवर्तिताः।

Rasa or Bhāva is considered as an ābhāsa (aberration) if it occurs improperly. How do we know which is improper? Scholars say it depends on the judgement of Sahṛdayas.

"अनौचित्यं च सहृदयव्यवहारतो ज्ञेयम्।
यत्र तेषाम् अनुचितम् इति धीः"

says a commentary called ***Uddyota.***

Impropriety occurs in different ways in different Rasas. In the case of Śṛṅgāra, rati is considered improper if it occurs in the upanāyaka, passing nāyaka. It is also considered improper if a man has love for another man's wife, especially if she is the wife of a sage or a guru. It is also an ābhāsa if a woman has rati for many men. One way love (when either is disinterested) is also said to be ābhāsa.

उपनायकसंस्थायां मुनिगुरुपत्नीगतायां च ।

बहुनायकविषयायां रतौ तथानुभयनिष्ठायाम्।।
आभासत्वं कथितं तथैव तिर्यगादिविषयायाम्।।

In Hāsya rasa, if the humour is directed against a Guru, it becomes ābhāsa. Raudra or Vīra in respect of one's own parents is ābhāsa. If Bhayānaka is depicted in a well-known hero like Rāma, it is ābhāsa.

Let us see the examples. In 'स्तुमः कं वामाक्षि' the heroine is described as having rati in many heroes. So it is an ābhāsa.

In 'राकासुधाकरमुखी', the cintā of the speaker is in respect of Sītā who is not interested in him. The speaker is Rāvaṇa. So, it is a case of Bhāvābhāsa.

'विदधे कथमत्र मैत्रीम्' suggests that Sītā is not at all interested in him.

Rasābhāsa and Bhāvābhāsa can be examples of Dhvani. Such poetry is also called uttama, but not called rasadhvani or bhāvadhvani.

11.6 Grammar

निर्वेदस्थायिभावः। निर्वेदः स्थायिभावो यस्य सः।

स्त्रैणे। स्त्रीणां समूहः स्त्रैणम्। तस्मिन्।

"स्त्रीपुंसाभ्यां नञ्स्नञौ भवनात्" इति सूत्रेण स्त्रीशब्दात् नञ् । "तद्धितेष्वचामादेः" इति सूत्रेण आदिवृद्धिः।

देवादिविषया । देवादिः विषयो यस्याः सा (रतिः)

कण्ठकोणविनिविष्टम् । कण्ठस्य कोणं कण्ठकोणम्।

कण्ठकोणे विनिविष्टं कण्ठकोणविनिविष्टम्।

मे न रोचते । "रुच्यर्थानां प्रीयमाणः" इति सूत्रेण सम्प्रदानसंज्ञा। 'चतुर्थी सम्प्रदाने' इति सूत्रेण चतुर्थी।

शरीरभाजाम्। शरीरं भजन्ते इति शरीरभाजः। तेषाम्।

कोपपराङ्मुखी। पराक् मुखं यस्याः सा पराङ्मुखी।

कोपेन पराङ्मुखी कोपपराङ्मुखी।

वामाक्षि। वामे अक्षिणी यस्याः सा वामाक्षी । तत्सम्बुद्धिः।

रणमखमुखे। रण एव मखः रणमखः।

रणमखस्य मुखे रणमखमुखे।

11.7 Glossary

अहिः	-	Serpent
दृषद्	-	rock
लोष्टम्	-	lump of mud
स्त्रैणम्	-	group of women

अघम्	-	sin
चाटुकशतैः or चाटुशतकैः	-	with a hundred flattering words
रणमखमुखे	-	at the beginning of the Yajña called war
राका	-	full moon night
सुधाकरः	-	moon
अभ्युपायः	-	a good means

11.8 Self-check questions

1. What is Bhāva ? Can you find other examples ?
2. What is rasābhāsa ?
3. What is bhāvābhāsa ?
4. Why should Śānta be accepted as a Rasa ?
5. What is the difference between Rasābhāsa and Rasadhvani ?

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Course - X

Block - 31

Unit - 12

BHĀVAŚĀNTI, BHĀVODAYA Etc.,

Structure :

12.1 Introduction

12.2 Sanskrit Text

12.3 English Translation

12.4 Explanation of Examples

  12.4.1 What is anuraṇana ?

  12.4.2 What is virōdhābhāsa ?

12.5 Grammar

12.6 Glossary

12.7 Self-check questions

UNIT - 12

Bhāvaśānti, Bhāvodaya etc.,

12.1 Introduction

Dear Student,

You have studied Rasa, Bhāva, Rasābhāsa and Bhāvābhāsa. The Bhāva is also said to occur in poetry in various stages. If its beginning stage is described, it is Bhāvodaya. If its subsiding stage is described, it is Bhāvaśānti. If a junction of two or more Bhāvas is described it is Bhāvasandhi. If many Bhāvas, mingling with one another, are described, it is Bhāvaśabalatā. These will be studied in this unit.

All these varieties belong to the variety of Dhvani called असंलक्ष्यक्रमव्यङ्ग्य. After its detailed explanation, Mammaṭa moves to the realm of संलक्ष्यक्रमव्यङ्ग्य। It is of three types: शब्दशक्तिमूल, अर्थशक्तिमूल and उभयशक्तिमूल. In the present unit, we will take up the first type, namely, शब्दशक्तिमूल - संलक्ष्यक्रमव्यङ्ग्य। Even though śabda and artha are inseparable, the names are given keeping in view which plays the major part in suggesting the meanings. It is according to the axiom - प्राधान्येन व्यपदेशा भवन्ति। Now, let us read the text first.

12.2 Sanskrit Text

भावस्य शान्तिरुदयः सन्धिः शबलता तथा। ३६

क्रमेणोदाहरणम्।

तस्याः सान्द्रविलेपनस्तनतटप्रश्लेषमुद्राङ्कितं
किं वक्षश्चरणानतिव्यतिकरव्याजेन गोपाय्यते।
इत्युक्ते क्व तदित्युदीर्य सहसा तत्संप्रमार्ष्टुं मया
संश्लिष्टा रभसेन तत्सुखवशात् तन्व्या च तद्विस्मृतम् ।।
अत्र कोपस्य ।

एकस्मिन् शयने विपक्षरमणीनामग्रहे मुग्धया
सद्यो मानपरिग्रहग्लपितया चाटूनि कुर्वन्नपि।
आवेगादवधीरितः प्रियतमस्तूष्णीं स्थितस्तत्क्षणं
मा भूत् सुप्त इवेत्यमन्दवलितग्रीवं पुनर्विक्षितः।।
अत्र औत्सुक्यस्य।

उत्सिक्तस्य तपः पराक्रमनिधेरभ्यागमादेकतः
सत्सङ्गप्रियता च वीररभसोत्फालश्च मां कर्षतः।
वैदेहीपरिरम्भ एष च मुहुश्चैतन्यमामीलयन्
आनन्दी हरिचन्दनेन्दुशिशिरस्निग्धो रुणद्ध्यन्यतः।।
अत्रावेगहर्षयोः।

क्वाकार्यं शशलक्ष्मणः क्व च कुलं भूयोऽपि दृश्यते सा
दोषाणां प्रशमाय नः श्रुतमहो कोपेऽपि कान्तं मुखम्।

किं वक्ष्यन्त्यपकल्मषाः कृतधियः स्वप्नेऽपि सा दुर्लभा
चेतः स्वास्थ्यमुपेहि कः खलु युवा धन्योऽधरं धास्यति ।।

अत्र वितर्कौत्सुक्यमतिस्मरणशङ्कादैन्यधृतिचिन्तानां शबलता। भावस्थितिस्तु उक्ता उदाहृता च ।

मुख्ये रसेऽपि तेऽङ्गित्वं प्राप्नुवन्ति कदाचन।

ते भावशान्त्यादयः।

अङ्गित्वं राजानुगतविवाहप्रवृत्तभृत्यवत्।

अनुस्वानाभसंलक्ष्यक्रमव्यङ्ग्यस्थितिस्तु यः।। ३७
शब्दार्थोभयशक्त्युत्थः त्रिधा स कथितो ध्वनिः।।

शब्दशक्तिमूलानुरणनरूपव्यङ्ग्यः, अर्थशक्तिमूलानुरणानव्यङ्ग्यः, उभयशक्तिमूलानुरणनरूपव्यङ्ग्यश्चेति त्रिविधः। तत्र

अलङ्कारोऽथ वस्त्वेव शब्दाद् यत्रावभासते।। ३८
प्रधानत्वेन स ज्ञेयः शब्दशक्त्युद्भवो द्विधा।

वस्त्वेवेति अनलङ्कारं वस्तुमात्रम्। आद्यो यथा-

उल्लास्य कालकरवालमहाम्बुवाहं
देवेन येन जरठोर्जितगर्जितेन।
निर्वापितः सकल एव रणे रिपूणां
धाराजलैस्त्रिजगति ज्वलितः प्रतापः।।

अत्र वाक्यस्य असम्बद्धार्थाभिधायकत्वं मा प्रसाङ्क्षीत्

इति प्राकरणिकाप्राकरणिकयोरुपमानोपमेयभावः कल्पनीय इति, अत्र उपमालङ्कारो व्यङ्ग्यः।

तिग्मरुचिरप्रतापो विधुरनिशाकृद् विभो मधुरलीलः।
मतिमानतत्त्ववृत्तिः प्रतिपदपक्षाग्रणीर्विभाति भवान्।।

अत्र एकैकस्य पदस्य द्विपदत्वे विरोधाभासः।

अमितः समितः प्राप्तैरुत्कर्षैर्हर्षद प्रभो।
अहितः सहितः साधुयशोभिरसतामसि।।

अत्रापि विरोधाभासः।

निरुपादानसम्भारमभित्तावेव तन्वते।
जगच्चित्रं नमस्तस्मै कलाश्लाघ्याय शूलिने।।

अत्र व्यतिरेकः। अलङ्कार्यस्यापि ब्राह्मणश्रमणन्यायेन अलङ्कारता।

वस्तुमात्रं यथा -

पंथिअ ण एत्थ सत्थरमत्थि मणं पत्थरत्थले गामे।
उण्णअपओहरं पेक्खिऊण जइ वससि ता वससु।।
(पथिक नात्र स्रस्तरमस्ति मनाक् प्रस्तरस्थले ग्रामे।
उन्नतपयोधरं प्रेक्ष्य यदि वससि तदा वस।।

अत्र यदि उपभोगक्षमोऽसि तदा अध्यास्स्व इति व्यज्यते।

शनिरशनिश्च तमुच्चैर्निहन्ति
कुप्यसि नरेन्द्र यस्मै त्वम्।

यत्र प्रसीदसि पुनः
स भात्युदारोऽनुदारश्च।।

अत्र विरुद्धावपि त्वदनुवर्तनार्थम् एकं कार्यं कुरुतः इति ध्वन्यते।

12.3 English Translation

There are others called Bhāvaśānti (subsiding of sentiment), Bhāvodaya (birth or rise of sentiment), Bhāvasandhi (junction of two sentiments) and Bhāvaśabalatā (admixture of sentiments) (which are types of the asaṃlakṣya-Dhvani).

Examples are given in order :

1. **Bhāvaśānti**

"Are you trying to conceal
the marks of her sandal-painted breasts
which are stamped on your chest
on the pretext of falling at my feet?
So said she ; I asked "where is it ?"
And to get those marks erased,
I embraced her suddenly,
and she, the slim one,
forgot everything under the ecstacy".

Here we have the subsiding of anger.

2. Bhāvodaya

"They were on the same bed,
And he said the name of another wife,
Her indignation was aroused,
She disdained him in anger,
In spite of his flattering words.
He stayed silent for a moment.
Fearing that he might fall asleep,
She looked at him turning her neck"

Here the birth of anxiety is described.

3. Bhāvasandhi

"On seeing this treasure of austerities and prowess,
My love for association with good people
And the sudden burst of heroism attract me.
On the other hand,
Sīta's embrace that enlivens my soul
cool and soft like divine sandal paste
stops me, immersing me in bliss.

Here we have conjunction of āvega (perturbance) and harṣa (joy).

4. Bāvaśabalatā

"Where the flawless lunar dynasty
And where this unbecoming act ?
May I see her again and again !

I was educated so that faults would subside;
But oh! Her face was so charming even in anger.
What will the wise and pure say about this ?
I think she is not accessible even in dreams.
O mind, steady your self,
But which blessed young fellow will kiss her lips!"

Here, there is an admixture of vitarka (trepidation), autsukya(impatience), mati (resolve), smaraṇa(memory), śaṅkā (anxiety), dainya (humility), dhṛti (fortitude), and cintā (reflection).

Existence or presence of Bhāva has been described with examples already.

Rasa is the predominant factor (in poetry). Despite this fact, these acquire predominance sometimes.

'These' means 'Bhāvaśānti' etc.,

'Predominance' is like that of a servant in whose marriage the King is merely present. In the types of Dhvani called saṃlakṣyakramavyaṅgya, the suggested meaning is like the reverberating echo. It is of three types, namely śabdaśaktyuttha, arthaśaktyuttha and ubhayaśaktyuttha.

It is of three types :

1. **śabdāśaktimūlānuraṇanavyaṅgyaḥ**

   i.e., one in which the reverberating suggested meaning is based on the power of words.

2. **arthaśaktimūlānuraṇanarūpavyaṅgyaḥ**

   i.e., one in which the reverberating suggested meaning is based on the power of meaning.

3. **ubhayaśaktimūlānuraṇanavyaṅgyaḥ**

   i.e., one in which the reverberating suggested meaning is based upon the power of both word and meaning.

There,

Suggestion based on the power of word is chiefly of two types :

1. Where a figure of speech is suggested and
2. Where only an idea is suggested.

"Only an idea" means "an idea which is devoid of any figure of speech".

Ullāsya etc., (The stanza has two meanings) :

1. The heat of the burning fires in the world caused by enemies was extinguished by Indra through torrential rains showing the dark and dense clouds accompanied by fierce and rude thunders.

2. The glory of the enemies which was shining in the world has been put an end to by the king, who made a fierce and loud war cry and who blandished a black sword resembling a cloud, with its flickering sharp edge.

There should be no irrelevance of the meaning of the sentence; hence the two meanings of the stanza should be here assumed as standing in relation of comparison.

Therefore, here, the figure of speech called simile is suggested.

tigmarucirapraṭāpo etc.,

(First meaning of the sentence)

O King, your splendour is fierce and attractive. You bring about the destruction of your enemies. Your sportive actions are sweet to know. Your policies have intelligence and dignity. You are at the front of your people at every step.

If the words are split into two parts each, there is a pseudo-contradiction (virōdhābhāsa).

(It is shown here,

तिग्मरुचिः + अप्रतापः

One whohas fierce splendour, but having no splendour.

विधुः + अनिशाकृत्

One who is the moon, but one who cannot appear at night.

मधुः + अलीलः

One who is the spring season, but one who has no sports.

मतिमान् + अतत्त्ववृत्तिः

One who is very intelligent but does not have any definite policy.

प्रतिपत् + अपक्षाग्रणीः

First day of the fortnight but not the opening day of the fortnight.

(The apparent contradictioin is solved when each adjective is taken as one word).

amitaḥ samitaḥ etc.,

(First meaning)

O Lord, giver of joy, you have glories of joy attained from battles and you are immeasurable. Being endowed with good fame, you are the enemy of the bad people.

The meaning that brings about apparent contradiction is -

You are samitaḥ (measurable) and
amitaḥ (immeasurable)
sahitaḥ (one who has good)
ahitaḥ (one who has no good).

So, here also we have virodhābhāsa.

nirupādāna etc.,

Salutation to Śiva, who carries the trident and who creates the picture called the world without any equipments and accessories on a non-existing wall.

In this example, the figure 'Vyatireka' (is suggested).

The figure of speech is actually alaṅkārya (because it is Dhvani), but it is still called 'alaṅkāra' on the analogy of 'Brāhman Buddhist'.

Example of mere Vastu (idea) suggested :

Pathia ṇa ettha etc.,

"O traveller,
In this stony village
there is no bed available.
Yet, seing the rising clouds

If you want to stay,
you may stay here".

Here it is suggested that if you are willing to enjoy my company, you may stay in my house. (This is made possible by the two meanings of the word ***payodhara*** (cloud and breast).

Another example : **śanir aśaniśca** etc.,

O King, when you are angry on a man, both śani (planet saturn) and aśani (thunder bolt) strike him fiercely. When you are pleased with a man, he will shine as udāra (munificent) and anudāra (one who has an obedient wife).

Here, it is suggested that even mutually opposite entities co-operate in doing the same action in order to obey the King.

12.3.1 Explanation of examples

a. tasyāḥ sāndra etc.,

In this example, there is the description of the śānti (subsiding) of the woman's anger. The anger does not grow, because it is concluded with ***tanvyā ca tad vismṛtam*** (the woman forgot her anger). So, this is an example of Bhāvaśānti. (This example is taken from the Amaruśataka).

b. ekasmin śayane etc.,

In this example, the heroine is first angry. When the hero becomes silent, she is anxious, and looks at him, fearing that he might fall asleep. This suggests that she has autsukya (impatient desire) and so it is an example of Bhāvodaya. (This is also from the Amaruśataka).

c. utsiktasya etc.,

This example is taken from the second act of Bhāvabhūti's Mahāvīracarita.

This stanza is spoken by Śrīrāma, when he learns that Paraśurāma has appeared.

Here, Rama is described as having āvega (anxiety to meet paraśurāma, a great sage and fighter) and harṣa (joy from embracing Sītā). So, this is an example of the junction of two bhāvas, i.e., Bhāvasandhi.

d. Kvākāryam etc.,

This example is taken from Kālidāsa's Vikramorvaśīyam (according to one edition). Purūravas has seen Urvaśī and attracted by her. He wonders whether it would be right for him, born in the pure dynasty of the moon, to follow her. Next moment, he hopes she will appear again. He thinks about his learning and says it was meant to suppress all weakness, but next moment he remembers her charming face. He worries what people are going to say about his affair, but feels again that she is not obtainable even in his dreams. He tries to stabilise his mind, but again says that one who will kiss her lips will be the luckiest man.

This is an example of the admixture of numerous Bhāvas. So it is called Bhāvaśabalatā.

e) ullāsyakāla etc.,

This example is based on multiple meanings (śleṣa) of some words :

deva = King and Indra

garjitam = war cry and thunder

pratāpaḥ = valour and summer heat

dhārā = water and sharp edge of sword

Kālakaravāla = black sword

kāla + kara + vāla (bāla) = indicator of new season

raṇa = battle or sound

When two sets of meanings, one prākaraṇika and another aprākaraṇika, are derived from the same sentence, they can not be totally unrelated. Because, then the poet will have to be accused of saying impertinent things (asambaddha). So, it is concluded that the prākaraṇika is the upameya and the aprākaraṇika is the upamāna. Therefore, upamālaṅkāra is suggested in such examples.

f. tigmarucirapratāpaḥ

In this example, all adjectives are understandable in two ways. Firstly, each adjective is one word. Secondly, each is split into two words.

तिग्म - रुचिर-प्रतापः = तिग्मरुचिः + अप्रतापः
विधुर - निशाकृत् = विधुः +अनिशाकृत्
मधुर - लीलः = मधुः + अलीलः
मति-मान-तत्त्ववृत्तिः = मतिमान् + अतत्त्ववृत्तिः
प्रतिपद - पक्षाग्रणीः = प्रतिपत् + अपक्षाग्रणीः

When the adjectives are understood as two separate words, there is contradiction. How can one having sharp brightness have no hotness ? etc.,

The contradiction is only apparent, because it is solved when each adjective is understood as one word.

g. amitaḥ samitaḥ etc.,

Here, there is apparent contradiction at first sight. How can one be amita as well as samita ? How can one be ahita as well as sahita ?

This is solved when the other intended meaning is understood. samitaḥ is the pañcamī ēkavacana of the word samit which means battle.

sahitaḥ means 'accompanied'.

Here virodhābhāsa is suggested.

h. nirupādāna etc.,

Here, the greatness of God Śiva is suggested when compared to a painter. A painter needs a wall (or a canvas) to make a picture. He also needs colours, brush, etc., But Śiva is creating this picture of the world without a wall and without any materials. So He is great. Hence we have here a figure of speech called Vyatireka. It is defined as -

व्यतिरेको विशेषश्चेदुपमानोपमेययोः।

Panthia ṇa etha etc.,

This is an example of ***Vastudhvani*** based on the power of words. This is a prākṛta verse. A woman of loose morals is telling a traveller that there are no beds available in the rocky village. In spite of it, if he wants to stay seeing the rising clouds, he can stay at her house.

The word ***paohara*** (= payodhara) has two meanings, namely, cloud and breast. "Seeing my big breasts, if you want to enjoy, you may stay" is what is suggested. So, this is vastudhvani.

j. śanir aśaniśca etc.,

'śani' means 'the evil planet Saturn'. 'aśani' means 'the thunder bolt'.

Even though the meanings are not opposed to each other, the words suggest an opposition or contradiction.

a- śani = What is opposed to śani.

'udāra' means 'noble' or 'munificent'.

'anu-dāra' means 'one who has an obedient wife'.

But when that word is understood as 'an-udāra' there is a contradiction with udāra.

So, if śani and aśani, udāra and anudāra can co-exist, it is due to the miraculous power of the king. This idea is suggested by the stanza and so it is an example of Vastudhvani.

12.4 What is 'anuraṇana' ?

Mammaṭa uses the words ***anusvāna*** and ***anuraṇana*** which have the meaning of reverberation. If a sound is made near a cave, it reverberates and produces echo. It is heard in waves. Similarly, in poetry, one meaning is understood first, it produces another meaning, that leads to another meaning and so on. So, such examples are said to have anuraṇana dhvani. This is like ringing a bell. The sound does not stop at one stroke, but continues for some time, Raṇana and anuraṇana. Bālabodhini explains it as given below:

> घण्टायां वाद्यमानायां प्रधानशब्दप्रतीत्यनन्तरं
> यथा क्षोदीयान् अपरोऽनुरणनानुस्वानप्रतिध्वन्यादिपदाभिधेयः शब्दविशेषः प्रतीयते, तदाभः
> तत्सदृशः संलक्ष्यो ज्ञेयः क्रमः पौर्वायर्यं
> यस्य एवंभूतस्य व्यङ्ग्यस्य स्थितिर्यस्मिन् ध्वनौ
> काव्यभेदे स इत्यर्थः। यथा ध्वनिप्रतिध्वन्योः
> क्रमो लक्ष्यते तथा वस्त्वलङ्कृतिव्यञ्जकयोः
> यत्रेति भावः।

12.4.1 What is virodhābhāsa ?

The figure of virodhābhāsa occurs when there is an apparent contradiction, which is solved when the other meaning is grasped.

> आभासत्वे विरोधस्य विरोधाभास इष्यते।
> विनापि तन्वि हारेण वक्षोजौ तव हारिणौ।।

Here, that which has no hāra (necklace) is said to possess hāra and so there is an apparent contradiction. It is solved when we understand the other meaning of the word हारिणौ, i.e., attractive. The meaning of the sentence is then-

"Your breasts are attractive even without the necklace".

Virodhābhāsa is vācya (denoted) here, because the contradiction is expressed by the word 'api'.

In the examples - तिग्मरुचिरप्रतापः and अमितः समितः etc., api is not used, and so the Virōdhābhāsa is Vyaṅgya (suggested).

12.4.2 What is Brahmaṇaśramaṇanyāya ?

A brāhmaṇa gets converted into Buddhism and becomes a śramana. He is no longer a brāhmaṇa. But people cannot forget that he was previously a brāhmaṇa and so call him brāhmaṇaśramaṇa.

Similarly, when figures of speech are suggested, they belong to Dhvani class and are not alaṅkāras. They are alaṅkāryas, i.e., they are embellished by other factors. Still, they are called 'alaṅkāras' because they usually embellish other factors. Here the analogy of 'Brāhmaṇaśramaṇa' is utilized. Bālabodhinī explains it as follows :

श्रमणो बौद्धसंन्यासी । यथा तस्य अशास्त्रीय-विधिना त्यक्तशिखासूत्रादेः त्यक्तनित्यादिकर्मणश्च तदानीं ब्राह्मणत्वाभावेऽपि पूर्वकालिकब्राह्मणत्वम् आदाय ब्राह्मणत्वव्यवहारः, तथा अलङ्कार्यस्यापि व्यङ्ग्यतादशायाम् अलङ्कारत्वाभावेऽपि वाच्यतादशायां विद्यमानम् अलङ्कारत्वम् आदाय अलङ्कारत्वव्यपदेशः इत्यर्थः।

12.5 Grammar

मा भूत्। 'माङि लुङ्' इति सूत्रेण अत्र भूधातोः लुङ्। 'न माङ्योगे' इति सूत्रेण अडागमनिषेधः।

अमन्दवलितग्रीवम्। अमन्दं यथा तथा वलिता ग्रीवा यस्मिन् कर्मणि तद्यथा तथा अमन्दवलितग्रीवम्। क्रियाविशेषणाव्ययम्।

अपकल्मषाः। अपगतः कल्मषः येभ्यस्ते अपकल्मषाः।

धास्यति। धेट् पाने । लृट्।

कालकरवालमहाम्बुवाहम्। कालः करवालः कालकरवालः। अम्बु वहतीति अम्बुवाहः। महांश्चासौ अम्बुवाहश्च महाम्बुवाहः।

कालकरवाल एव महाम्बुवाहः, कालकरवालमहाम्बुवाहः, तम्।

विभाति भवान्।

"भवद्योगे न मध्यमः"। "शेषे प्रथमः" इति सूत्रेण प्रथमपुरुषः।

निरुपादानसम्भारम्। उपादानस्य सम्भारः उपादानसम्भारः। निर्गतः उपादानसम्भारः यस्मात् तत् निरुपादानसम्भारम्।

जगच्चित्रम्। जगदेव चित्रं जगच्चित्रम्।

कलाश्लाघ्याय। कलाभिः श्लाघ्यः कलाश्लाघ्यः। तस्मै।

शूलिने। शूलम् अस्य अस्तीति शूली। तस्मै शूलिने ।

यस्मै कुप्यसि। "कुधद्रुहेर्ष्यासूयार्थानां यं प्रति कोपः" इति सूत्रेण सम्प्रदानत्वम्। चतुर्थी सम्प्रदाने।

12.6 Glossary

प्रश्लेषः	-	embrace
मुद्रा	–	stamp
आनतिः	-	prostration
गोपाय्यते	-	concealed
विपक्षरमणी	-	co-wife; rival woman
नामग्रहः	–	utterance of name
अवधीरित	-	rejected ; neglected
तूष्णीम्	-	silent (indeclinable)
ग्रीवा	-	neck
उत्सिक्त	-	haughty ; proud ; arrogant
परिरम्भः	-	embrace ; hugging
हरिचन्दनः	-	a divine tree
स्निग्ध	-	soft ; nice
शशलक्ष्मा	–	moon; one who has a rabbit as his sign
श्रुतम्	-	education ; learning
कृतधियः	-	wise men
करवाल	-	sword
अम्बुवाहः	-	cloud
जरठ	-	rude

ऊर्जित	-	powerful
गर्जित	-	roar; thunder ; war cry
निर्वापित	-	extinguished
तिग्म	-	harsh ; sharp
रुचिः	-	brightness ; taste
रुचिर	-	tasty, beautiful
विधुः	-	moon
विधुर	-	enemy
मधुः	-	spring season
प्रतिपत्	-	the first day of the fortnight
समित्	-	battle
हर्षद	-	one who gives happiness
अहितः	-	enemy
सहितः	-	one who does good ; one who accompanies
असताम्	-	for bad people
उपादानम्	-	material cause
सम्भारः	-	collection of materials
शनिः	-	Saturn
अशनिः	-	thunderbolt
उदारः	-	munificent

12.7 Self-check questions

1. What is the difference between bhāvasandhi and bhāvaśabalatā?
2. What is meant by anuraṇana ?
3. When is virodhābhāsa suggested ?
4. Find examples where other Alaṅkārās are suggested.

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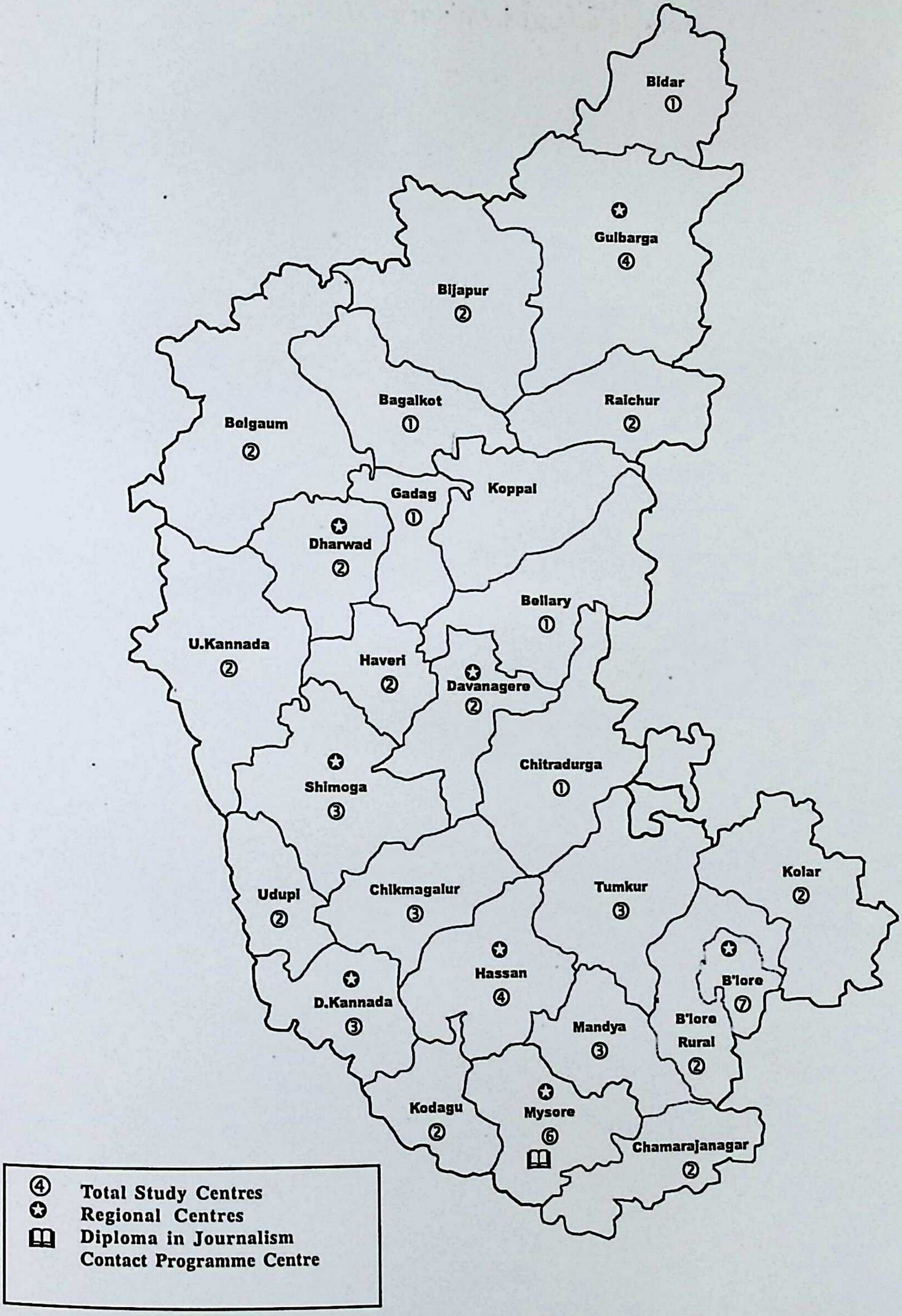
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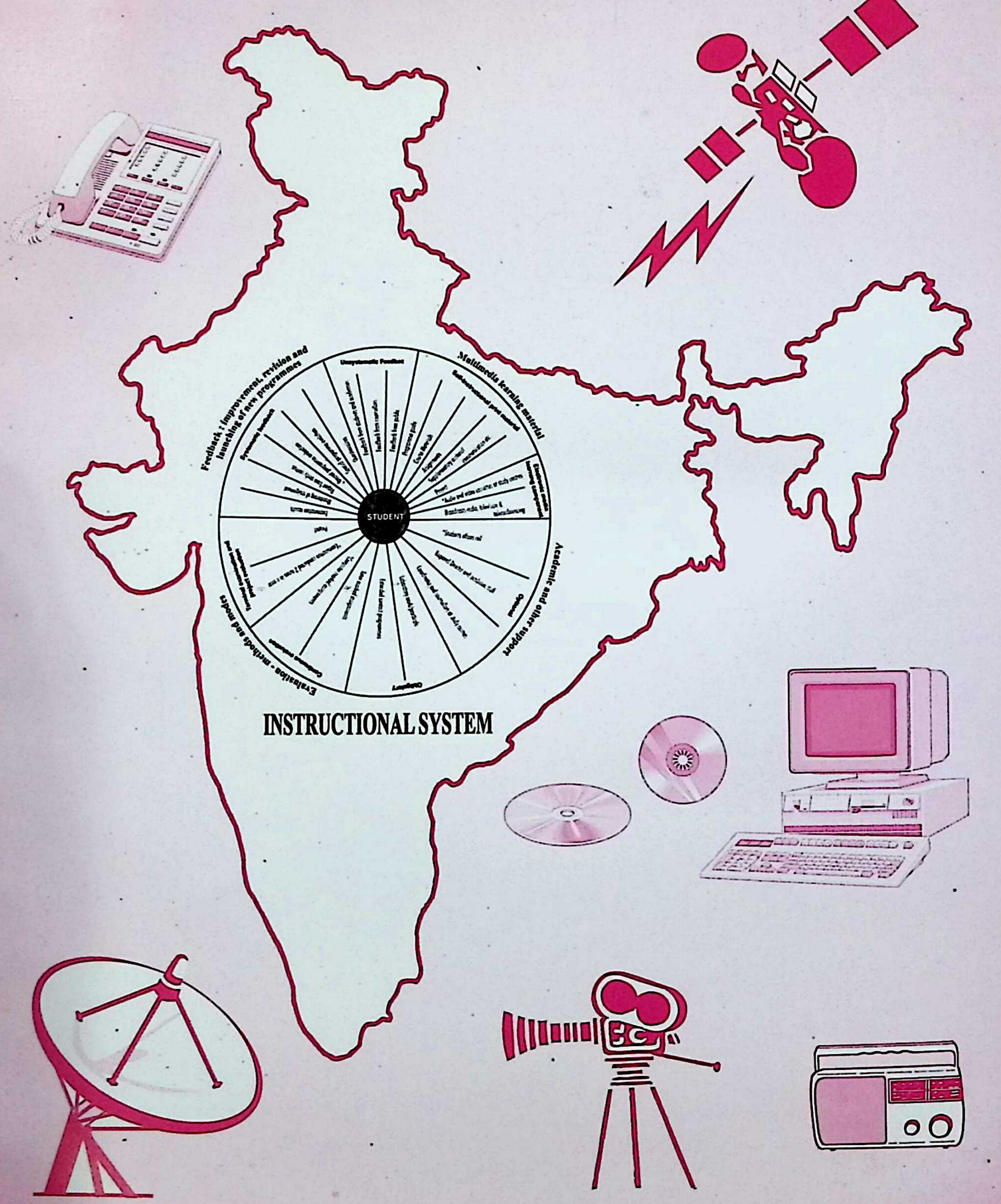
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